

A
COMPENDIUM:
OR,
INTRODUCTION
TO
Practical MUSIC.

In Five PARTS.

Teaching, by a New and Easy METHOD.

- I. *The* RUDIMENTS of Song.
 - II. *The* PRINCIPLES of Composition.
 - III. *The* USE of Discords.
 - IV. *The* FORM of Figurate Descant.
 - V. *The* CONTRIVANCE of Canon.
-

By CHRISTOPHER SYMPSON.

The Eighth EDITION, with Additions: Much more Correct than any Former, the Examples being put in the most useful Cliffs.

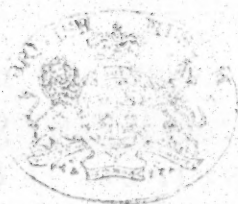
PSAL. cxlix.

*Cantate Domino, Canticum novum.
Laus ejus in Ecclesia Sanctorum.*

L O N D O N :

Printed by *W. Pearson*, for *Arthur Bettesworth*, and *Charles Hitch*, in *Pater-Noster-Row*; *Samuel Birt*, in *Ave-Mary-Lane*; *John Clarke*, in *Duck-Lane*; *Thomas Astley*, in *St. Paul's Church-Yard*; and *John Oswald*, in *Little-Britain*. M. DCC. XXXII.

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PSAL. cxli

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M.DCC.XXXII.



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T O T H E

R E A D E R.

THE Esteem I ever had for Mr. *Sympson's* Person, and Morals, has not engag'd me in any sort of Partiality to his Works : But I am yet glad of any Occasion wherein I may fairly speak a manifest Truth to his Advantage ; and at the same Time, do Justice to the dead, and a Service to the living.

This *Compendium* of his, I look upon as the clearest, the most useful, and regular Method of Introduction to Music that is yet Extant. And herein I do but join in a Testimony with greater Judges. This is enough said on the Behalf of a Book that carries in it self its own Recommendation.

Roger L'Estrange.

Licensed, *March* 15.

1678.

Roger L'Estrange.

THE



THE PREFACE.

I Have always been of Opinion, that if a Man had made any Discovery, by which an Art or Science might be learnt, with less expence of Time and Travel, he was obliged in common Duty, to communicate the Knowledge thereof to others. This is the chief (if not only) motive which hath begot this little Treatise.

And tho' I know a Man can scarcely write upon any Subject of this Nature, but the Substance will be the same in Effect which hath been taught before; yet thus much I may affirm; that the Method is New; and (as I hope) both plain and easy: And some things also are explicated, which I have not seen mention'd in any former Author.

I must acknowledge, I have taken some Parcels out of a Book I formerly Publish'd, to make up this Compendium: But I hope it is no Theft to make use of ones own; This being intended for such as have no Occasion to use the other. Also, the First Part of this Book

The P R E F A C E.

was Printed by it self, upon a particular Occasion: But with Intention and Intimation of adding the other Part thereto, so soon as they were ready for the Press.

Every Man is pleas'd with his own Conceptions: But no Man can deliver that which shall please all Men. Some perhaps will be dissatisfied with my Method in teaching the Principles of Composition, the Use of Discords, and Figurate Descant, in three distinct Discourses, which others commonly teach together, promiscuously: But, I am clearly of Opinion, that the Principles of Composition are best established in plain Counterpoint; and the Use of Discords must be known, before Figurate Descant can be formed.

Others may Object, That I fill up several Pages with things superfluous; as namely, my Discourse of Greater and Lesser Semitones, and my shewing that all the Concords, and other Intervals of Music arise from the Division of a Line or String into equal Parts; which are not the Concern of Practical Music. 'Tis Granted: But my Demonstrations of them are Practical; and, tho' some do not regard such things, yet others (I doubt not) will be both satisfied and delighted with the Knowledge of them.

If this which I now exhibit shall any way promote or facilitate the Art of Music (of which I profess my self a zealous Lover) I have obtained the scope of my Desires, and the end of my Endeavours. Or, if any Man else,
by

The P R E F A C E.

by my Example, shall endeavour to render it yet more easy, which I heartily wish, I shall be glad that I gave some Occasion thereof. There is no Danger of bringing Music into Contempt upon that Account: The better it is known and understood, the more it will be valued and esteemed: And those that are more Skilful, may still find new Occasions (if they please) to improve their Knowledge by it.

I will not detain you too long in my Preface; only, let me desire you, First, to read over the whole Discourse, that you may know the Design of it. Next, when you begin where you have Occasion for Instruction (if you desire to be instructed by it) that you make your self perfect in that particular (and so, of each other) before you proceed to the next following: By which means your Progress in it will be, both more sure, and more speedy. Lastly, that you receive it with the like Candor and Integrity with which it is offered to you, by

Your Friend and Servant

C. S.

TO

T O

His much Honoured Friend

Mr. *Christopher Sympson.*

S I R,

HAVING perus'd your Excellent *Compendium of Music* (so far as my Time and your pressing Occasion could permit) I confess it my greatest Concern to thank you for the Product of so Ingenious a Work, as tends to the Improvement of the whole Frame (I mean as to the least and most knowing Capacities in the Rudiments of that Science) To speak in a Word ; The Subject, Matter, Method, the Platform and rational Materials wherewith you raise and beautify this Piece, are such as will erect a lasting Monument to the Author, and oblige the World as much to serve him, as he that is,

Sir,

Your most Affectionate

Friend and Servant,

JOHN JENKINS.

T O

T O

All Lovers of Harmony.

P*rinces* of Order, whose eternal Arms
Puts *Chaos* into *Concord*, by whose Charms,
The *Cherubims* in *Anthems* clear and even
Create a *Consort* for the *King of Heaven* ?
Inspire me with thy *Magick*, that my *Numbers*
May rock the *never sleeping Soul* in *Slumbers* :
Tune up my *LYRE*, that when I sing thy *Merits*,
My *subdivided Notes* may sprinkle *Spirits* ;
Into my *Auditory*, whilst their *Fears*
Suggest their *Souls* are fallying thro' their *Ears*.
What *Tropes* and *Figures* can thy *Glory* reach,
That art thy self the *splendor* of all *Speech* !
Mysterious *MUSIC* ! He that doth the *Right*,
Must shew thy *Excellency* by thine own *Light* :
Thy *Purity* must teach us how to *praise* ;
As Men seek out the *Sun* with his own *Rays*.
What *Creature* that hath *Being*, *Life*, or *Sense*,
But wears the *Badges* of thine *influence* ?
MUSIC is *Harmony* whose copious *Bounds*
Is not confined only unto *Sounds* ;
'Tis the *Eyes Object* (for without *Extortion*)
It comprehends all things that have *Proportion*.
MUSIC is *Concord*, and doth *hold Allusion*
With every thing that doth *oppose Confusion*.
In comely *Architecture* it may be
Known by the name of *Uniformity* ;
Where *Pyramids* to *Pyramids* relate,
And the whole *Fabrick* doth *configurate* ;
In perfectly *proportion'd* *Creatures* we,
Accept it by the Title *SYMMETRIE* :
When many Men for some *Design* convent,
And all *Concentre*, it is call'd *CONSENT* :

Where

To all Lovers of HARMONY.

Where mutual Hearts in *Sympathy* do move,
Some few embrace it by the name of *LOVE* :
But where the *Soul* and *Body* do agree
To serve their God, it is *DIVINITY* :
In all *Melodious Compositions* we,
Declare and know it to be *SYMPHONY* :
Where all the Parts in *Complication* roll,
And every one contributes to the whole.
He that can set and humour Notes aright,
Will move the Soul to Sorrow, to Delight,
To Courage, Courtesy, to Consolation,
To Love, to Gravity, to Contemplation :
It hath been known (by its *magnatick Motion*)
To raise *Repentance*, and advance *Devotion*.
It works on all the *Faculties*, and why?
The very *Soul* it self is *Harmony*.
MUSIC ! it is the *breath of second Birth*,
The *Saints Employment* and the *Angels Mirth* ;
The *Rhetoric of Seraphims* ; a *Gem*
In the *Kings Crown* of new *Jerusalem* :
They sing continually ; the *Exposition*
must needs infer, there is no *Intermission*.
I hear, some Men hate MUSIC ; Let them show
In holy Writ what else the Angels do :
Then those that do despise such sacred Mirth
Are neither fit for Heaven, nor for Earth.





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A

COMPENDIUM
OF
Practical MUSIC.

The First PART.

Teaching the RUDIMENTS of SONG.

§ I. Of the SCALE of MUSICK.

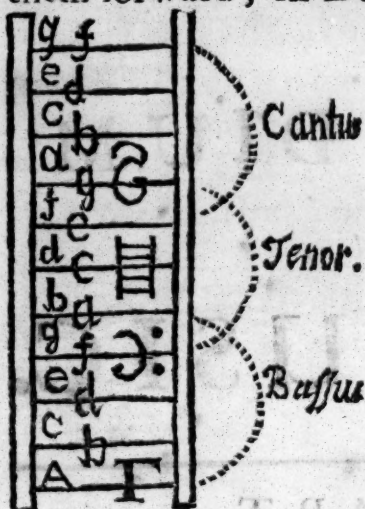
THE End and Office of the SCALE of MUSIC, is to shew the Degrees by which a Voice Natural or Artificial may either ascend or descend. These Degrees are numbred by *Sevens*. To speak of the Mystery of that Number, were to deviate from the Business in hand. Let it suffice that MUSIC may be taught by any names of things, so the number of *Seven* be observ'd in Ascending or Descending by degrees.

OUR *Common* SCALE, to mark or distinguish those seven Degrees, makes use of the same seven Letters

B

ters

ters which in the *Kalender* denote the seven Days of the Week: viz. *A, B, C, D, E, F, G*, after which follow *A, B, C*, &c. over again, so often repeated, as the *Compass* of *MUSIC* doth require. The Order of those Letters is such as you see in the adjoined *SCALE*; to wit, in *Ascending* we reckon them forward; in *Descending* backward. Where



Note, that every Eighth Letter, together with its Degree of *Sound* (whether you reckon upward or downward) is still the like, as well in *Nature* as *Denomination*.

TOGETHER with these Letters; the *Scale* consists of *Lines* and *Spaces*, each *Line* and each *Space* being a several Degree, as

you may perceive by the *Letters* standing in them.

THOSE Letters are called *Cliffs*, *Claves*, or *Keys*; because they open to us the meaning of every *SONG*.

ON the lowest *Line* is commonly placed this *Greek* Letter Γ which *Guido Aretinus*, who reduced the *Greek Scale* into this Form, did place at the bottom, to signify from whence he did derive it; and from that Letter the *Scale* took the Name of *GAMMA*, or *GAMUT*.

ON the middle of the *SCALE*, you see three of those Letters in different Characters; of which some one is set at the beginning of every *SONG*. The lowest of them is the *F Cliff*, marked thus F which is peculiar to the *Bass*. The highest is a *G Cliff* made thus G and signifies the *Treble* or highest Part. Betwixt these two, stands the *C Cliff* marked thus C which is a Fifth below the *G Cliff*.

G Cliff
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Scale,
Cliff
Parts

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Ba



§ 2

B
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Sol,
ters,
follo

G Cliff, and a Fifth also above the *F* Cliff, as you may observe by computing the Degrees in the *Scale*, reckoning both the Terms inclusively. This *Cliff* standing in the middle, serves for all inner Parts.

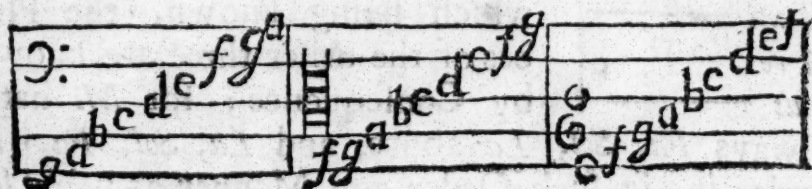
WHEN we see any one of these, we know thereby what Part it is, and also what Letters belong to each Line and Space, which, though (for brevity) not set down at large, are, notwithstanding supposed to be in those five Lines and Spaces, in such Order and Manner as they stand in the *Scale* it self.

E X A M P L E.

Bass.

Inner Parts.

Treble.



§ 2. Of Naming the DEGREES of SOUND.

BEfore we come to the Tuning of these Degrees, you may observe, that a Voice doth express a Sound best, when it pronounceth some Word or Syllable with it. For this Cause, as also for Order and Distinction sake, six Syllables were used in former Times, viz. *Ut, Re, Mi, Fa, Sol, La*, which being joined with these seven Letters, their *Scale* was set down in this manner, as follows.

e la
d la sol ———
c sol fa
b fa *mi*
a la mi re
g sol re ut *♯*
f fa ut
e la mi ———
d la sol re
c sol fa ut *♯* ———
b fa *mi*
a la mi re ———
g sol re ut
F fa ut *♯* ———
E la mi
D sol re ———
C fa ut
B mi ———
A re
G ut ———

FOUR of these, to wit, *Mi*, *Fa*, *Sol*, *La* (taken in their significancy) are necessary assistance to the right Tuning of the Degrees of Sound, as will presently appear. The other two *Ut*, and *Re*, are superfluous, and therefore laid aside by most Modern Teachers.

WE will therefore make use only of *Mi*, *Fa*, *Sol*, *La*, and apply them to the seven Letters, which stand for the Degrees of Sound. In order to which we must first find out where *Mi* is to be placed; which being known, the Places of the other three are known by Consequence; for *Mi* hath always *Fa*, *Sol*, *La* above, and *La*, *Sol*, *Fa* under it, in such Order and Manner as you see them set in the Margin. I will therefore only give you a Rule for placing of *Mi*, and the Work is done.

A RULE for placing *Mi*.

THE first and most natural Place for *Mi* is in *B*: But if you find in that Line or Space which belongs to *B*, such a little Mark or Letter as this [*b*] which is called a *b flat*, and excludes *Mi* wheresoever it comes, then is *Mi* to be placed in *E*, which is its second natural Place. If *E* have also a *b flat* in it; then of necessity, you must place you *Mi* in *A*.

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fa
mi
la
sol
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§ 3

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I have seen Songs with a *b flat* standing in *A*, in *B*, and in *E*, all at once; by which means *Mi* has been excluded from all its three Places; but such SONGS are irregular (as to that which we call the *Sol-fa-ing* of a Song) being designed for Instruments rather than for Voices: However, if any such Song should be proposed to you, place your *Mi* in *D*, with *fa, sol, la* above, and *la, sol, fa* under it, as formerly deliver'd

§ 3. Concerning *b* FLAT, and \sharp SHARP.

AS for the *b Flat* we last mentioned, take Notice, that when it is set at the beginning of a Song, it causes all the Notes standing in that Line or Space, to be called *Fa*, throughout the whole Song. In any other Place, it serves only for that particular Note before which it is placed. Mark also (and bear it well in mind) that where-soever you Sing *Fa*, that *Fa* is but the distance of a *Semitone*, or *Half-note* from the Sound of that Degree which is next under it; which *Semitone*, together with its *Fa*, must of necessity come twice in every *Octave*; the Reason whereof is, that the two principal Concords in Music (which are a *Fifth* and an *Eighth*) would, without that abatement, be thrust out of their proper Places. But this you will better understand hereafter.

THERE is yet another Mark in Music, necessary to be known in order to the right Tuning of a Song, which is this \sharp called a *Sharp*. This *Sharp* is of a contrary Nature to the *b Flat*; for, whereas that *b* takes away a *Semitone* from the Sound of the Note before which it is set, to make it more grave or flat: This \sharp doth add a *Semitone* to the Note to make it more acute or sharp.

IF it be set at the beginning of a Song, it makes all the Notes standing in that Line or Space, to be *Sharp*; that is, half a Tone higher, throughout the whole Song or Lesson, without changing their Name. In any other place, it serves only for that particular Note before which it is applied.

§ 4. *Of Tuning the DEGREES of SOUND.*

Tuning is no way to be taught, but by Tuning; and therefore you must procure some who know how to Tune these Degrees (which every one doth that hath but the least Skill in Music) to Sing them over with you, until you can Tune them by your self.

IF you have been accustomed to any Instrument, as a VIOLIN or VIOL, you may by the help of either of these (instead of an assisting Voice) guide or lead your own Voice to the perfect Tuning of them, for every Degree is that distance of Sound which may be exprest by rising gradually, Eight Notes taken from the plain Scale of the Violin-notes, beginning at *G* *solvent* on the Second Line, as you'll see in the Example.

EXAMPLE.



AND

AND least that should be too high you may begin from *Cfaut* on the first added Line, viz. next below the five usual Lines.

E X A M P L E.



THESE Examples being suited to the *Treble* and *Tenor* Voice, it will not be amiss to give you some for the *Bass*, which Examples may be Play'd on the *Bass-Viol*, or *Harpfichord*.

E X A M P L E.



THERE being compass of Notes in the latter, for any Voice which is to be perform'd by striking of those KEYS which express any of the fore-cited Examples, beginning with either *Gsolreut*, or *Cfaut* in the *Treble Cliff*, or with *Cfaut*, or *Gsolreut* in the *Bass Cliff*, according to the Pitch of your own Voice : Either of which you will easily find in the plain Scale for the *Harpfichord* with the same Names, and standing on the same Lines and Spaces, as you see 'em in the Examples foregoing.

HAVING learnt to Tune them according to their natural Sounds, you may then proceed to Tune them when the *Mi* is remov'd according to the following Examples.

E X A M P L E.

Treble. Mi in B. Bass.

Sol la mi fa sol la fa sol Sol la mi fa sol la fa sol

Treble. Mi in E. Bass.

Sol la fa sol la mi fa sol Sol la fa sol la mi fa sol

Treble. Mi in A. Bass.

La mi fa sol la fa sol la La mi fa sol la fa sol la

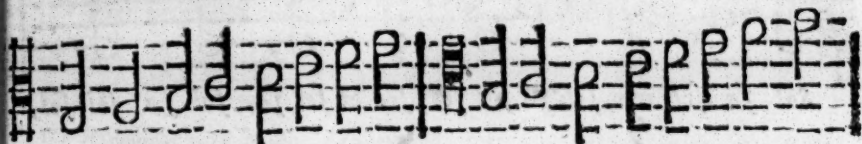
AND here you may observe what an Advantage these four Syllables do afford us towards the right Tuning of the Degrees; for as *Mi* directs apt and fitting Places for *fa*, *sol*, and *la*, to stand in due Order both above and under it; so *fa* doth shew us where we are to place the *Semitone*, or *Half-note*; which (as I said) must have two Places in each *Octave*, that the Degrees may meet the two *Concords* in their proper Places.

Now, as you have seen the three Places of *Mi* in the *Gsolreut* and *Esaut Cliff*, which are the *Tre-*
ble

ble and Bass; 'tis requisite to give you an Example of them in the Counter-Tenor, and Tenor-Cliff.

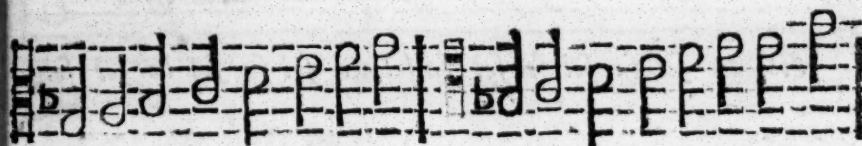
Counter-Tenor.

Tenor.



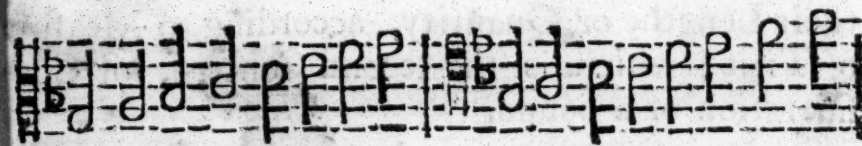
Sol la mi fa sol la fa sol

Sol la mi fa sol la fa sol



Sol la fa sol la mi fa sol

Sol la fa sol la mi fa sol



La mi fa sol la fa sol la

La mi fa sol la fa sol la

WHEN you have brought your Voice to rise and fall by Degrees in manner aforesaid, I would then have you exercise it to ascend and descend by Leaps, to all the Distances in an *Octave*, both *flat* and *sharp* in manner as follows:

EXAM-

EXAMPLE.



HAVING spoken of Naming and Tuning of Sounds, it now comes in Order that we treat of their Length, or Quantity, according to Measure of TIME; which is the second Concern, or Consideration of a Sound.

§ 5. Of NOTES, their NAMES, and CHARACTERS.

THE first two Notes in Use, were *Nota Longa* & *Nota Brevis*. (Our *Long* and *Breve*) in Order to a long and short Syllable. Only they doubled, or trebled their *Longa*, and called it *Larga*, or *Maxima Nata*, which is our *Large*.

WHEN MUSICK grew to more perfection, they added two Notes more, under the Names of *semi brevis* and *Minima Nota* (our *Semibreve* and *Minum*) which latter was then their shortest Note.

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To these later times have added Note upon Note, till at last we are come to *Demisemiquavers*, which is the shortest or swiftest Note that we have now in Practice. The Characters and Names of such as are most in use at present, are these that follow.





THE Strokes or Marks which you see set after them, are called *Pauses*, or *Rests* (that is, a cessation, or intermission of Sound) and are of the same length, or quantity (as to measure of Time) with the Notes which stand before them; and are likewise called by the same Names, as *Semibreve Rest*, *Minim Rest*, *Crotchet Rests*, &c.


AND now from the Names and Characters of Notes, we will proceed to their Measures, Quantities, and Proportions.

§ 6. Of the Ancient MOODS, or MEASURES of NOTES.




IN former Times they had four *Moods*, or *Modes* of measuring Notes. The first they called *Perfect of the Mode* (*Time* and *Prolation* being implied) in which a *Large* contained three *Longs*, a *Long* three *Breves*, a *Breve* three *Semibreves*, and a *Semibreve* three *Minims*; so it is set down in later

later Authors, though I make a doubt whether *Semibreves* and *Minums* (at least *Minums*) were ever used in this *Mood*. Its Sign was this,  3.

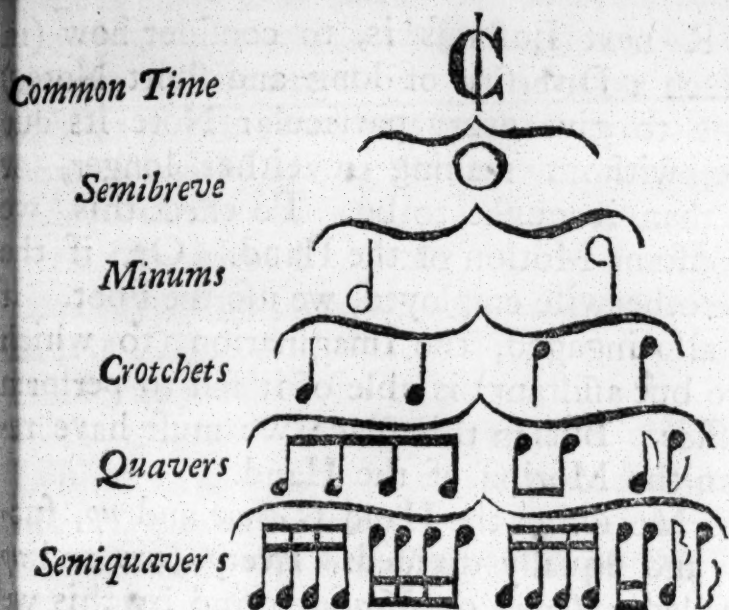
THE second *Mood* had the Name of *Perfect of the Less*. In this, a *Large* contained two *Longs*, a *Long* two *Breves*, a *Breve* three *Semibreves*, and a *Semibreve* two *Minums*. The *Time*, or *Measure-Note* in this *Mood* was the *Breve*, the Sign or Mark of this *Mood*, was this,  3.

THE third *Mood* was named *Imperfect of the More*. In which a *Large* contained two *Longs*, a *Long* two *Breves*, a *Breve* two *Semibreves*, and a *Semibreve* (which was the *Time-Note* in this *Mood*) contained three *Minums*. Its Mark or Sign was this,  3.

THE measure of these three *Moods* was *Tripla*, of which more hereafter. To tell you their Distinction of *Mood*, *Time*, and *Prolation*, were to little purpose; the *Moods* themselves wherein they were concerned, being now worn out of use.

THE fourth *Mood* they named *Imperfect of the Less*, which we now call the *Common Mood*, the other three being laid aside as useless. The Sign of this *Mood* is a *Semicircle*, thus,  C, which denotes the slowest *Time*, and is generally set before grave Songs, or Lessons; the next is this,  which is a Degree faster, the next Mark thus,  or thus, 2, and is very fast, and denotes the quickest Movement in this Measure of *Common Time*; as for *Tripla Time*, I shall speak of it hereafter. In this Measure of *Common Time*, one *Semibreve* which is the longest Note, contains 2 *Minums*, 4 *Crotchets*, 8 *Quavers*, &c. which (for your better understanding) is presented to our View in the following Scheme.

E X A M P L E.



NOTE, that the *Large* and *Long* are now of little use, being too long for any Voice, or Instrument (the Organ excepted) to hold out to their full length. But their *Rests* are still in frequent use, especially in grave Music, and Songs of many Parts.

YOU will say, if those Notes you named be too long for the Voice to hold out, to what purpose were they used formerly? To which I answer; they were used in *Tripla Time*, and in a quick Measure; quicker (perhaps) than we now make our *Semibreve* and *Minum*. For, as after-times added new Notes, so they (still) put back the former into something a slower Measure.

§ 7. Of keeping TIME.

OUR next Business is, to consider how (in such a Diversity of long and short Notes) we come to give every particular Note its due Measure, without making it either longer, or shorter than it ought to be. To effect this, we use a constant Motion of the Hand. Or, if the Hand be otherwise employed, we use the Foot. If that be also ingaged, the Imagination (to which these are but assistant) is able of it self to perform that Office. But in this place we must have recourse to the Motion of the Hand.

THIS Motion of the Hand is *down* and *up*, successively and equally divided. Every *down* and *up* being called a *Time*, or *Measure*; and by this we measure the length of a *Semibreve*; which is therefore called the *Measure-Note*, or *Time-Note*. And therefore, look how many of the shorter Notes go to a *Semibreve* (as you did see in the Scheme) so many do also go to every *Time*, or *Measure*. Upon which Accompt, two *Minims* make a *Time*, one down, and the other up, four *Crotchets* a *Time*, two down, and two up. Again, eight *Quavers* a *Time*, four down, and four up. And so you may compute the rest.

BUT you may say, I have told you that a *Semibreve* is the length of a *Time*, and a *Time* the length of a *Semibreve*, and still you are ignorant what that length is.

TO which I answer (in case you have none to guide your Hand at the first measuring of Notes) I would have you pronounce these Words [*one, two, three, four*] in an equal length, as you would (leisurely) read them, then fancy those four Words to be four *Crotchets*, which make up the

the quantity or length of a *Semibreve*, and consequently of a *Time*, or *Measure*; in which, let these two Words [*one, two*] be pronounced with the Hand down, and [*three, four*] with it up. In the continuation of this Motion you will be able to measure and compute all your other Notes. Some speak of having recourse to the Motion of a lively Pulse for the measure of *Crotchets*; or, to the little Minutes of a steady going Watch for *Quavers*, by which to compute the length of other Notes; but this which I have delivered, will (I think) be most useful to you.

It is now fit that I set you some easie and short Lesson, or Song, to exercise your Hand in keeping *Time*; to which purpose this which follows shall serve in the first Place; with *Mi* in *B*, according to what hath been delivered; where observe, that when you see a Prick, or Point like this [·] set after any Note, that Note must have half so much as its Value comes to, added to it: That is, if it be a *Semibreve*, that *Semibreve*, with its Prick, must be holden out the length of three *Minums*: If it stand after a *Minum*, that *Minum* and the Prick must be made the length of three *Crotchets*; but still to be Sung or Play'd as one entire Note. And so you may conceive of a Prick after any other Note.

1 2 3 4 5 6

1. 

Sol mi fa sol fa mi sol fa mi la sol

2. 

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

7 8 9 10 11 12

1. 

La mi la sol sol fa sol sol

2. 

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

HERE you have every Time, or Measure distinguished by Strokes crossing the Lines; which Strokes (together with the Spaces betwixt them) are called *Bars*. In the third *Bar* you have a *Minum* with a *Prick* after it; which *Minum* and *Prick* must be made the length of three *Crotchets*. In the Eighth *Bar* you have a *Minum Rest* which you must (silently) measure, as two *Crotchets*; according to the two Figures you see under it.

THE second Staff, or Stanza is the same as the first; only it is broken into *Crotchets* (four of which make a *Time*) by which you may exactly measure the Notes which stand above them, according to our proposed Method

When you can find the former Example in exact Time, you may try this next, which hath *Mi* in *E*.

The musical notation consists of two systems of staves. The first system has six measures, numbered 1 to 6 above the staff. The notes are: Sol (half note), la (half note), sol (half note), fa (half note), mi (half note), la (half note), fa (half note), mi (half note), la (half note), la (half note), sol (half note). The second system has six measures, numbered 7 to 12 above the staff. The notes are: La (half note), fa (half note), sol (half note), la (half note), la (half note), fa (half note), fa (half note), sol (half note), fa (half note), sol (half note). Below the notes are the numbers 1 through 12, which correspond to the notes above them. The notes are written on a five-line staff with a treble clef and a key signature of one flat (B-flat). The notes are: Sol (G), la (A), sol (G), fa (F), mi (E), la (F), fa (E), mi (D), la (E), la (D), sol (C). The second system has: La (D), fa (E), sol (F), la (G), la (A), fa (B-flat), fa (A), sol (G), fa (F), sol (E).

IN the Eighth Bar of this Example, you have a *Minum Rest*, and a *Crotchet Rest* standing both together, which you may reckon as three *Crotchet Rests*, according to the Figures which stand under them.

THIS Mark ω which you see at the end of the five Lines, is set to direct us where the first Note of the next five Lines doth stand, and is therefore called a *Director*.

WE will now proceed to quicker Notes, in which, we must turn our dividing *Crotchets* into *Quavers*; Four whereof must be Sung with the Hand down, and Four with it up.

YOUR Example shall be set with a *G Cliff*, and *Mi* in *A*, that you may be ready in naming your Notes in any of the *Cliffs*.

C

E X A M

EXAMPLE.

1. *la mi fa fa mi la sol la sol*

2. *fa sol la fa la sol fa fa la*

3. *sol fa mi la sol la mi la la*

HEAR you have a *Prickt Crotchet* (or *Crotchet* with a *Prick* after it) divided into three *Quavers* in several Places of this Example; expressed by the *Quavers* in the under Staff; which *Quavers* would have you to Sing, or Play often over, that they may teach you the true length of your *Prickt Crotchet*, which is of great Use for Singing or Playing exactly in Time.

WHEN you see an *Arch*, or *Stroke* drawn over, or under two, three, or more Notes, like those in the

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lower Staff of the late Example, it signifies in Vocal Music, so many Notes to be Sung to one Syllable (as Ligatures did in former Times) in Music made for Viols, or Violins, it signifies so many Notes to be played with one Motion of the Bow.

Two Strokes thro' the Lines signifies the end of a Strain. If they have *Pricks* on each side thus, $\sharp\sharp$, the Strain is to be repeated.

THIS Mark \mathcal{R} signifies a Repetition from that place only where it is set, and is called a *Repeat*.

THIS Mark, or *Arch* \frown is commonly set at the end of a Song, or Lesson, to signify the Close, or Conclusion. It is also set, sometimes, over certain particular Notes in the middle of Songs, when (for humour) we are to insist, or stay a little upon the said Notes; and thereupon it is called a *Stay*, or *Hold*.

§ 8. Of driving a NOTE.

SYNCOPE, or driving a Note, is, when after some shorter Note which begins the Measure, or Half-measure, there immediately follow two, three, or more Notes of a greater quantity, before you meet with another short Note (like that which began the driving) to make the number even; as when an odd *Crotchet* comes before two, three, or more *Minims*; or an odd *Quaver* before two, three, or more *Crotchets*.

To facilitate this, divide always the greater Note into two of the Lesser; that is, if they be *Minims*, divide them into two *Crotchets* a piece; if *Crotchets*, into two *Quavers*.

EXAMPLE.

1. *sol sol fa mi la sol la sol fa mi la sol*

2. *sol fa mi la sol fa sol fa sol*

IN this Example, the first Note is a *Crotchet* which drives through the *Minum* into *D*, and the Measure is made even by the next *Crotchet* in *C*.

THE second Bar begins with a *Prickt-Crotchet* which is divided into three *Quavers*, in the lower Staff, as formerly shewed. In the same Bar, the *Crotchet* in *G*, is driven through three *Minums*, those in *E*, *D*, *C*, and the number is made even by the *Crotchet* in *B*, which answers to that *Crotchet* which began the driving. The fifth Bar begins with a *Quaver*, which is driven through the three *Crotchets*, standing in *C*, *B*, *A*, and is made even by the *Quaver* in *G*, which answers to it, and fills up the Measure. All which is made easie by dividing them into such lesser Notes as you see in the lower Staff.

§ 9. Concerning ODD RESTS.

ODD *Rests* we call those which take up only some Part, or Parcel of a *Semibreve* Time, or Measure, and have always reference to some *odd Note* ; for by these two *Odds* the Measure is made even.

THERE most usual Place is the beginning, or middle of the Time, yet sometimes they are set in the latter Part of it, as it were, to fill up the Measure.

IF you see a short *Rest* stand before one that is longer, you may conclude that the short *Rest* is set there in reference to some *odd Note* which went before : For there is no such thing as *driving* a shorter *Rest* through a longer, like that which we shewed in Notes.

WHEN two *Minum-Rests* stand together (in Common Time) you may suppose that the first of them belongs to the foregoing Time, and the second to the Time following ; otherwise they would have been made one entire *Semibreve-Rest*.

WHEN we have a *Minum-Rest* with a *Crotchet-Rest* after it, we commonly count them as three *Crotchet-Rests*. In like manner we reckon a *Crotchet* and a *Quaver-Rest* as three *Quaver-Rests* ; and a *Quaver* and *Semiquaver* as three *Semiquaver-Rests*.

CONCERNING the *Minum* and *Crotchet-Rest*, I need say no more, supposing you are already well enough informed in their Measure, by what has been delivered : The chief difficulty is in the other two ; to wit, the *Quaver* and the *Semiquaver-Rests* ; which indeed, are most us'd in Instrumental Music.

YOUR best way to deal with these at first, is to lay them, as you would do Notes of the same

quantity; placing those supposed, or feigned Notes in such a place as you think most convenient. will give you one Example, which being well consider'd and practis'd, will do the Business.

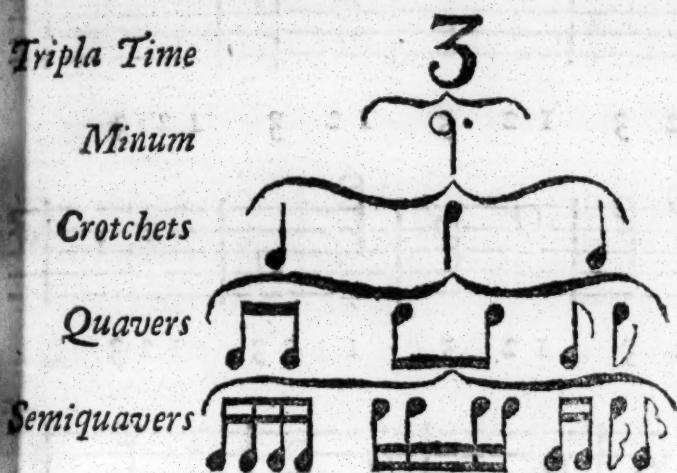
E X A M P L E.



PRACTICE this Example, first according to the second, or lower Staff. And when you have made that perfect, leave out the Notes which have Daggers over them (and in Instrumental Music the Bows which did express them) and then it will be the same as the first Staff. By this means you will get a Habit of making these short Rests in their due measure.

THE Notes you see with one Dash, or Stroke through their Tails, are *Quavers*. Those with two Strokes are *Semiquavers*. When they have three, they are *Demisemiquavers*.

§ 10. Of TRIPLA TIME.

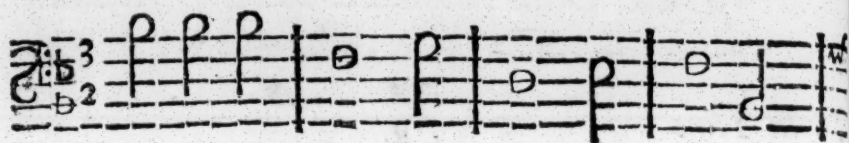


WHEN you see this Figure [3] set at the beginning of a Song, it signifies that the Time, or Measure must be compted by *Threes*, as we formerly did it by *Fours*, as in the foregoing Scheme.

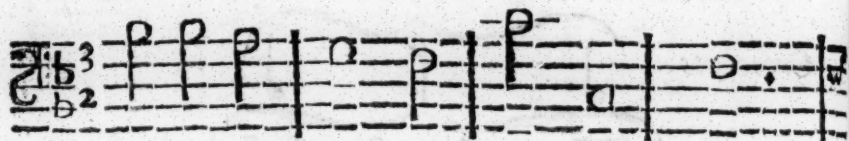
SOMETIMES the *Tripla* consists of three *Minims* to a Measure. The more common *Tripla* is three *Crotchets* to a Measure.

IN those two sorts of *Tripla*, we compt, or imagine these two Words [*one, two*] with the Hand down; and this Word [*three*] with it up, see the Examples following, with their proper Figures fix'd to 'em.

TRIPLA of Three MINUMS to a Measure.



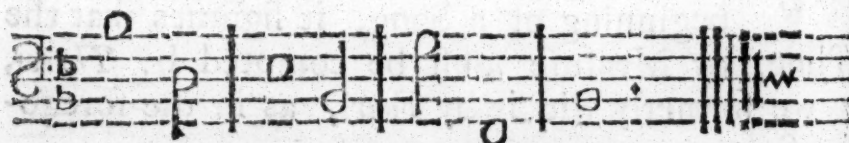
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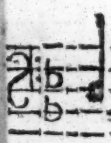
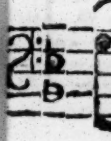
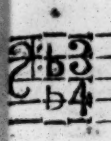
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TRIPLA of Three CROTCHETS to a Measure.



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THERE are divers *Tripla's* of a shorter Measure, which by reason of their quick Movement, are usually measured by compting three down, and three up, with the Hand; so that of them it may be said, that two *Measures* make but one *Time*, and those quick *Tripla's* are prick't sometimes with *Crotchets* and *Minums*; and sometimes with *Quavers* and *Crotchets*. I will set you one Example prick't both ways with their proper *Moods* fixt to 'em, that you may not be ignorant of either, when they shall be laid before you.

RIP-

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TRIPLA of Six Crotchets to a Measure.



TRIPLA of Six Quavers to a Measure.



BESIDES these several Sorts of *Tripla's* before mentioned, you will meet with these several *Moods* which follow, as 3 *Quavers* in a *Bar*, whose *Mood* is mark'd thus, $\frac{3}{8}$ 9 *Quavers* in a *Bar* mark'd thus $\frac{9}{8}$, and is beat 6 down, and 3 up. Twelve *Quavers* in a *Bar* mark'd thus $\frac{12}{8}$, and is beat 6 down, and 6 up, the same you have in *Crotchets*, as the last two mentioned, which carry the same *Moods*, and are beat the same way.

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THE like may be understood of any other Proportion, which Proportions, if they be of the greater inequality (that is, when the greater Figure doth stand above) do always signifie Diminution; as $\frac{3}{2}$ called *Sesquialtera* Proportion, which signifies a *Tripla* Measure of three Notes to two, such like Notes of *Common-Time*, or as $\frac{6}{4}$ which signifies a Measure of six Notes to four of the like Notes in *Common-Time*.

WHICH in this Acceptation is the lessening, or abating something of the full value of the Notes, a thing much used in former times, when the *Triple Moods* were in use.

§ II. Of DIMINUTION in former Practice.

Diminution (in this Acceptation) is the lessening, or abating something of the full value, or quantity of Notes; a thing much used in former times, when the *Triple Moods* were in Fashion. Their first Sorts of Diminution were by *Note*; by *Rests*; and by *Colour*. By *Note*; as when a *Semibreve* followed a *Breve* (in the Mood *Perfect of the Less*) That *Breve* was to be made but two *Semibreves*, which otherwise contained three. The like was observed, if a *Minum* came after a *Semibreve*, in the Mood named *Imperfect of the More*, in which a *Semibreve* contained three *Minums*.

By *Rest*; as when such *Rests* were set after like Notes.

By *Colour*, as when any of the greater Notes, which contained three of the lesser, were made black; by which they were diminished a third Part of their Value.

ANOTHER Sign of Diminution is the turning of the Sign of the Mood backward, thus ¶ (being still

still in Use) which requires each Note to be Play'd, or Sung twice so quick as when it stands the usual way. Also a Dash, or Stroke through the Sign of the *Mood* thus $\frac{f}{-}$ is properly a Sign of Diminution ; though many dash it so, without any such Intention.

THEY had yet more Signs of Diminution ; as Crossing, or Double-dashing the Sign of the *Mood* ; also the setting of Figures to signifie Diminution in *Dupla*, *Tripla*, *Quadruple Proportion* ; with other such like, which being now out of Use, I will trouble you no further with them. And this is as much as I thought necessary for Tuning and Timing of Notes, which is all that belongs to the *Rudiments of Song*.





A

COMPENDIUM

OF

Practical MUSIC.

 The Second PART.

Teaching the PRINCIPLES of COMPOSITION.

§ I. OF COUNTERPOINT.

BEFORE Notes of different Measure were in Use, their way of Composing was, to set Pricks, or Points one against another, to denote the Concords; the Length, or Measure of which Points was Sung according to the Quantity of the Words, or Syllables which were applied to them. And because, in Composing our Descant, we set Note against Note, as they did Point against Point, from thence it still retains the name of *Counterpoint*.

In

IN reference to Composition in *Counterpoint*, I must propose unto you the *Bass*, as the Ground-work, or Foundation upon which all Musical Composition is to be erected: And from this *Bass* we are to measure, or compute all those *Distances*, or *Intervals* which are requisite for the joyning of other Parts thereto.

§ 2. Of INTERVALS.

AN *Interval* in Music is that Distance, or Difference which is betwixt any two Sounds, where the one is more Grave, the other more Acute.

IN reference to *Intervals*, we are first to consider an *Unison*; that is, one, or the same sound; whether produced by one single Voice, or divers Voices sounding in the same Tone.

THIS *Unison*, as it is the first Term to any *Interval*, so it may be considered in Music as an Unite in *Arithmetick*, or as a Point in *Geometry*, not divisible.

As Sounds are more, or less distant from any supposed *Unison*, so do they make greater, or lesser *Intervals*; upon which Accompt, *Intervals* may be said to be like Numbers, *Indefinite*. But those which we are here to consider, be only such as are contained within our common Scale of Music; which may be divided into so many Particles, or Sections (only) as there be *Semitones*, or *Half-notes* contained in the said Scale; That is to say, Twelve in every *Octave*, as may be observed in the Stops of fretted Instruments, or in the Keys of a common *Harpsichord*, or *Organ*. Their Names are these that follow.

- | | |
|--------------------|---------------------|
| 12. Diapason. | 12. Octave, or 8th. |
| 11. Semidiapason. | 11. Defective 8th. |
| 11. Sept. major. | 11. Greater 7th. |
| 10. Sept. minor. | 10. Lesser 7th. |
| 9. Hexachordon ma. | 9. Greater 6th. |
| 8. Hexachordon mi. | 8. Lesser 6th. |
| 7. Diapente. | 7. Perfect 5th. |
| 6. Semidiapente. | 6. Imperfect 5th. |
| 6. Tritone. | 6. Greater 4th. |
| 5. Diatessaron. | 5. Perfect 4th. |
| 4. Ditone. | 4. Greater 3d. |
| 3. Semiditones | 3. Lesser 3d. |
| 2. Tone. | 2. Greater 2d. |
| 1. Semitone, | 1. Lesser 2d. |
| Unison. | One Sound. |




WHERE take Notice, that the *Defective 8th* and *Greater 7th* are the same *Interval* in the Scale of Music. The like may be said of the *Defective 5th* and *Greater 4th*. Also you may observe, that the Particle *Semi*, in *Semidiapason*, *Semidiapente*, &c. doth not signifie the half of such an *Interval* in Music; but only imports a deficiency, as wanting a *Semitone* of Perfection.

OUT of these *Semitones*, or *Half-notes*, arise all those *Intervals*, or *Distances* which we call *Concords* and *Discords*.

§ 3. Of CONCORDS.

CONCORDS in Music are these, 3d, 5th, 6th, 8th. By which I also mean their *Octaves*; as 10th, 12th, 13th, 15th, &c. All other *Intervals*, as 2d, 4th, 7th, and their *Octaves*, reckoning from the *Bass*, are *Discords*; as you see in the following Scale.

Concords. Concords. Discords.

	8 0 22	6 0 20	7 0 21
	5 0 19	3 0 17	4 0 18
	8 0 15	6 0 13	7 0 14
	5 0 12	3 0 10	4 0 11
	8 0	6 0	7 0
	5 0	3 0	4 0
	0	0	0

Perfect. Imperfect. Discords.

As you see the Concords and Discords computed here from the lowest Line upwards; so are they to be reckoned from any Line, or Space wherein any Note of the *Bass* doth stand.

AGAIN, Concords are of two sorts; *Perfect* and *Imperfect*, as you see denoted under the Scale. *Perfects* are these, 5th, 8th, with all their Octaves. *Imperfects* are a 3d, 6th, and their Octaves, as you see in the Scale.

IMPERFECTS have yet another Distinction; to wit, the *Greater* and *Lesser* 3d, as also the *Greater* and *Lesser* 6th.

§ 4. Passage of the CONCORDS.

FIRST take Notice, that *Perfects* of the same kind, as two 5ths, or two 8ths rising, or falling together, are not allowed in Composition; as thus,

Not allowed.



Not allowed.

But

BUT if the Notes do either keep still in the same Line, or Space, or remove (upward or downward) into the Octave ; two, three, or more Perfects of the same kind may in that be allowed.

E X A M P L E.

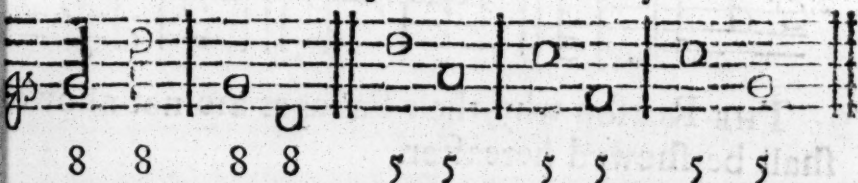
Allowed.

Allowed.



ALSO, in Composition of many Parts (where necessity so requires) two 5ths, or two 8ths may be tolerated, the Parts passing in contrary Motion, thus :

Allowed in Composition of many Parts.



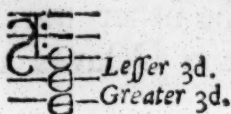
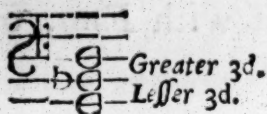
THE Passage from a 5th to an 8th, or from an 8th to a 5th, is (for the most part) allowable ; so that the upper Part remove but one Degree.

As for 3ds, or 6ths which are Imperfect Con- cords ; two, three, or more of them, Ascending or Descending together, are allowable and very usual.

IN fine you have liberty to change from any one, to any other different Concord. First, when one

of the Parts keeps its Place. Secondly, when both the Parts remove together, some few Passages excepted, as being less elegant in Composition of two, or three Parts; though in more Parts more Allowance may be granted to them. The Passages are these that follow.

Passages not allowed in few PARTS.



IF the lesser 3^d be in the lower place next to the Key, then is the Music said to be set in a flat Key: But if the Greater 3^d stand next to the Key as it doth in the second Instance, then the Key is called Sharp.

I will shew you this *Flat* and *Sharp 3^d*, applied to the **Key** in all the usual places of an **O^ctave**; to which may be referr'd such as are less usual; for however the **Key** be placed, it must always have its *5th* divided according to one of these two ways; and consequently, must be either a *Flat*, or a *Sharp Key*.

E X A M P L E.



As the *Bass* is set in a *Flat*, or *Sharp Key*; so must the other parts be set with *Flats*, or *Sharps* in all the *Octaves* above it.

§ 6. Of the *CLOSES*, or *CADENCES* belonging to the *KEY*.

HA V I N G spoken of the *Key*, or *Tone*; it follows in order, that we speak of the *Closes*, or *Cadences* which belong unto it. And here we must have recourse to our forementioned 5th and its two 3^{ds}, for upon them depends the Air of every Composition; they serving as *Bounds* or *Limits* which keep the Music in a due *decorum*.

TR U E it is, that a skilful *Composer* may (for variety) carry on his Music (sometimes) to make a middle *Close* or *Cadence* in any *Key*; but here we are to instruct a *Beginner*, and to shew him what *Closes* or *Cadences* are most proper and natural to the *Key* in which a Song is set.

OF these, the chief and principal is the *Key* itself; in which (as hath been said) the *Bass* must always conclude; and this may be used also for a middle *Close* near the beginning of a Song, if one think fit. The next in dignity, is the 5th above; and the next after that, the 3^d. In these three Places middle *Closes* may properly be made when the *Key* is *flat*.

E X A M P L E.

Key Flat.



Key.

5th.

3d.

Key.

But

BUT if the *Bass* be set in a *Sharp* Key; then it is not so proper, nor easie, to make a middle Close or Cadence to end upon the *sharp 3d*, and therefore (instead thereof) we commonly make use of the *4th* or *2d* above the Key for middle Closes.

E X A M P L E.

Key Sharp.

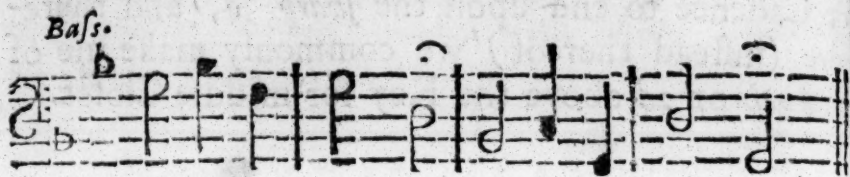


THUS you see what Closes belong to the Key, both *flat* and *sharp*; and by these two Examples set in *G*, you may know what is to be done, tho' the Key be removed to any other Letter of the Scale.

§ 7. How to frame a B B S S.

1. LET the Air of your *Bass* be proper to the Key designed.. 2. If it have middle Closes, let them be according to the late Examples. 3. The longer your *Bass* is, the more middle Closes will be required. 4. The movement of your *Bass* must be (for the most part) by Leaps of a *3d*, *4th*, or *5th*, using Degrees no more than to keep it within the proper Bounds and Air of the Key. Lastly, I would have you to make choice of a *flat* Key to begin with; and avoid the setting of *sharp* Notes in the *Bass*, for some Reasons which shall appear hereafter. Let this short *Bass* which follow serve for an Instance; in which there is a Close or Section at the end of the second Bar.

EXAMPLE.



§ 8. How to joyn a TREBLE to the BASS.

THE *Bass* being made, your next business is to join a *Treble* to it; which to effect (after you have placed your *Treble Cliff*) you are to set a Note of the same quantity with the first Note of your *Bass*; either in a 3^d, 5th, or 8th above your *Bass*; for we seldom begin with a 6th in *Counterpoint*.

NOW, for carrying on the rest, your securest way is, to take that Concord, Note after Note, which may be had with the least remove; and that will be, either by keeping in the same place, or removing but one Degree. In this manner you may proceed until you come to some Close or Section of the Strain; at which you may remove by Leap to what Concord you please; and then carry on the rest as before.

By this means you will be less liable to those Disallowances formerly mentioned, most of them being occasioned by Leaps of the upper Part.

ONLY let me advertise you, that we seldom use 8^{ths} in two Parts, except beginning Notes, Ending Notes, or where the Parts move contrary; that is, one rising, the other falling.

If you set a Figure under each Note as you Prick it, to signifie what Concord it is to the *Bass*, as you see in the following Examples, it will be some ease to your Eye and Memory.

EX.

EXAM. I, beginning with a 5th.

Treble.

Bass.

5 3 5 3 5 3 8 3 5 8

EXAM. II, beginning with a 3d.

Treble.

Bass.

3 8 3 8 3 6 5 8 3 8

EXAM. III, beginning with an 8th.

Treble.

Bass.

8 6 3 3 5 8 6 3 5 8

TAKE Notice that the *Bass* making a middle Close at the end of the second Bar, your *Treble* may properly remove by Leap, at that place, to any other Concord, and then begin a new Movement by degrees; as you see in the first Example.

I propose this Movement by degrees, as the most easie, and most natural to the *Treble* Part in plain Counterpoint; yet I do not so confine you thereto, but that you may use Leaps when there shall be any

Occasion; or when your own Fancy shall move you thereto; provided those Leaps be made into Imperfect Concords, as you may see by this Example.

Treble.

3 3 5 3 5 3 3 3 5 8

Bass.

HAVING told you that we seldom use 8ths in two Parts, 'tis fit I give you some Accompt of those in the late Examples: The first is in the third Bar of the first Example, where the *Treble* meets the *Bass* in contrary Motion; therefore allowable. In the second Example are three 8ths. The first in the first Bar, the *Treble* keeping its place, and therefore allowable. The second meets in contrary Motion; the third keeps its place. In the third Example are two 8ths, the first begins the Strain, the second the latter Part thereof; in all which beginnings, an 8th may properly be used. Lastly, all those 8ths which you see at the Conclusion of the Examples, are not only allowable, but most proper and natural.

As for those two Sharps which you see in the second Example; the first of them is disputable, as many times it happens in Music; in which doubts the Ear is always to be Umpire. The other Sharp depends more upon a Rule; which is, that when the *Bass* doth fall a 5th, or rise a 4th; that Note, from which it so rises or falls, doth commonly require the Sharp or Greater 3d to be joined to it. And being here at the Conclusion, it hath a further Concern; which is, that a Binding Cadence is made of that Greater 3d, by joyning part of it to the foregoing Note, which is as frequent

move
into
mple.
In Music at the Close or Conclusion, as *Amen* at the end of a Prayer. Examples of it are these that follow :

Greater 3d. Cadence 3d. Cadence 3d.

Cadence 3d. Cadence 3d. Cadence 3d.

The first system shows three measures of music. The first measure is labeled 'Greater 3d.' and contains a half note G4, a half note A4, and a half note B4. The second measure is labeled 'Cadence 3d.' and contains a half note C5, a half note B4, and a half note A4. The third measure is labeled 'Cadence 3d.' and contains a half note G4, a half note F4, and a half note E4. The second system shows three measures of music. The first measure is labeled 'Cadence 3d.' and contains a half note G4, a half note F4, and a half note E4. The second measure is labeled 'Cadence 3d.' and contains a half note D4, a half note C4, and a half note B3. The third measure is labeled 'Cadence 3d.' and contains a half note A3, a half note G3, and a half note F3.

THIS Cadence may be used by any Part which hath the *Greater 3d* in the next Note before a Close.

THERE is another sort of Cadence frequent in Music (but not at Conclusion) in which the *Greater 6th* doth lend part of its Note to the Note which went before ; the *Bass* Descending a *Tone* or *Semitone*, thus :

Greater 6th. Cadence. Cadence.

The first system shows three measures of music. The first measure is labeled 'Greater 6th.' and contains a half note G4, a half note A4, and a half note B4. The second measure is labeled 'Cadence.' and contains a half note C5, a half note B4, and a half note A4. The third measure is labeled 'Cadence.' and contains a half note G4, a half note F4, and a half note E4. The second system shows three measures of music. The first measure is labeled 'Greater 6th.' and contains a half note G4, a half note A4, and a half note B4. The second measure is labeled 'Cadence.' and contains a half note C5, a half note B4, and a half note A4. The third measure is labeled 'Cadence.' and contains a half note G4, a half note F4, and a half note E4.

THIS also is applicable by any Part, or in any Key where the *Greater 6th* is joined to such Notes of the *Bass*.

I would now have you frame a *Bass* of your own, according to former Instructions, and try how many several ways you can make a *Treble* to it.

WHEN you find your self perfect and ready therein, you may try how you can add an inner Part to your *Treble* and *Bass*; concerning which take these Instructions.

§. 9. COMPOSITION of Three PARTS.

FIRST, you are to set the Notes of this Part in Concords different from those of the *Treble*.
 2. When the *Treble* is a 5th to the *Bass*, I would have you make use either of a 3d, or an 8th for the other Part; and not use a 6th there with, until I have shewed you how, and when a 5th and 6th may be joined together; of which more hereafter. 3. You are to avoid 8ths in this inner Part likewise, so much as you can with Convenience. For though we use 5ths as much as Imperfects, yet we seldom make use of 8ths in three Parts, unless in such Places as we formerly mentioned. The Reason why we avoid 8ths in two or three Parts, is, that Imperfect Concords afford more variety upon account of their *Majors* and *Minors*; besides, Imperfects do not cloy the Ear so much as Perfects do.

WE will make use of the former Examples, that you may perceive thereby how another Part is to be added.

E X A M. I.

Treble.

5 3 5 3 5 3 8 3 5 8

Treble.

3 5 3 5 3 5 3 5 3 8

Bass.

5 3 5 3 5 3 8 3 5 8

E X A M. II.

Treble.

3 8 3 8 3 6 5 8 3 8

Tenor.

5 3 5 3 5 3 3 3 5 8

Bass.

5 3 5 3 5 3 3 3 5 8

E X A M. III.

Treble.

8 6 3 3 5 8 6 3 5 8

Tenor.

3 3 8 5 3 3 3 5 3 8

Bass.

3 3 8 5 3 3 3 5 3 8

THAT *b flat* which you see in the third Bar of all the three Examples of the inner Part, is set there to take away the harsh Reflection of *E sharp* against *b flat* the foregoing Note of the Bass which is that we call *Relation Inharmonical*, which I shall speak hereafter. As for the *Sharp* I refer you to what I said formerly of them: Only take Notice that part of the *sharp 3d* in the Treble Part of the second Example, is joined to the foregoing Note, to make that Binding Cadence we formerly mentioned.

§ 10. COMPOSITION of Four PARTS.

IF you design your Composition for four Parts I would then have you to joyn your 2d Treble as near as you can to the Treble; which is easily done by taking those Concords (Note after Note) which are next under the Treble, in manner as follows.

E X A M P L E.

Treble.

5 3 5 3 5 3 8 3 5 8

2^d Treble.

3 8 3 8 3 8 5 8 3 8

Bass.

I make the 2d *Treble* and *Treble* end both in the same Tone; which, in my Opinion, is better than to have the *Treble* end in the *sharp 3d* above; the Key of the Composition being *flat*, and the *sharp 3d* more proper for an inward Part at Conclusion.

I will now by adding another Part (*viz.* a *Tenor*) shew you the Accomplishment of four Parts; concerning which, these Rules are to be observed.

FIRST, that this Part which is to be added, be set in Concords different from the other two upper Parts. That is to say, if those be a 5th and 3d, let this be an 8th; by which you may conceive the rest.

SECONDLY, I would have you joyn this *Tenor* as near the 2d *Treble* as the different Concords do permit; for the Harmony is better when the three upper Parts are joined close together.

THIRDLY, you are to avoid two 8ths, or two 5ths rising or falling together, as well amongst the upper Parts, as betwixt any one Part and the *Bass*; of which there is less danger, by placing the Parts in different Concords.

Example of Four PARTS.

The musical score consists of four staves, each with a key signature of one flat (B-flat) and a common time signature (C). The notes are as follows:

- Treble:** G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4.
- 2nd Treble:** G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4.
- Tenor:** G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4.
- Bass:** G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4.

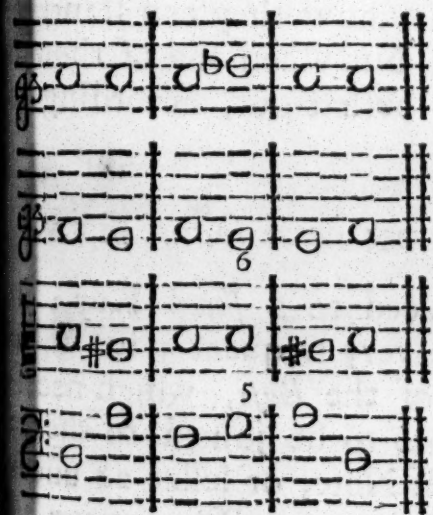
The numbers below each staff are: 5 3 5 3 5 3 8 3 5 8 (Treble), 3 8 3 8 3 8 5 8 3 8 (2nd Treble), 8 5 8 5 8 5 3 5 8 3 (Tenor), and 3 8 3 8 3 8 5 8 3 8 (Bass).

HERE you may perceive each Note of the newly added *Tenor*, set in a Concord still different from those of the other two higher Parts; by which the Composition is compleated in four Parts. And though I have shewed this Composition, by adding one Part after another, which I did conceive to be the easiest way of giving you a clear understanding of it; yet, now that you know how to place the Concorde, it is left to your liberty to carry on your Parts (so many as you design) together; and to dispose them into several Concorde, as you shall think convenient.

§ II. *How a 5th, and 6th may stand together in COUNTERPOINT.*

It is generally deliver'd by most Authors which I have seen, that how many Parts soever a Composition consists of, there can be but three several Concords joined at once, to any one Note of the Bass; that is to say, either a 3d, 5th, and 8th, or a 3d, 6th, and 8th; and, that when the 5th takes place, the 6th is to be omitted; and contrarily, if the 6th be used, the 5th is to be left out.

OUR excellent and worthy Countryman Mr. Thomas Morley, in his *Introduction to Music*, Pag. 143: teaching his Scholars to compose four Parts, useth these Words, *But when you put in a 6th, then of course must the fifth be left out; except at a Cadence or Close where a Discord is taken thus:*



Which is the best manner of Closing, and the only way of taking a 5th and 6th together.

ALL this to be understood as speaking of a perfect 5th. But there is another 5th in Music, called a False, Defective, or Imperfect 5th, which necessarily requires a 6th to be joined with it: And tho' I never heard any approved Author accompt it for a Concord, yet it is of most excellent use in Composition; and hath a particular grace and elegance, even in this plain way of Counterpoint. It is commonly produced by making the lower Term

or

or *Bass-Note, Sharp*, as you see in the two Instances following.



THUS you see how a *5th* and *6th* may be used at once; in any other way than these I have mentioned. I do not conceive how they can stand together in Counterpoint; but when one of them is put in, the other is to be left out, according to the common Rule.

§ 12. COMPOSITION in a sharp KEY.

WE will now proceed to a *sharp Key*; which, *6ths* are very frequent; for there are certain *sharp Notes* of the *Bass*, which necessarily require a lesser *6th* to be joined to them. As namely, 1. The Half-Note, or lesser *2d* under the Key of the Composition. 2. The *greater 6th* above the Key. 3. Also the *3d* under it, requiring sometimes the *greater*, and sometimes the *lesser 6th* to be joined to it, as you see in the subsequent Example; in which the Notes of the *Bass* requiring a *6th* are marked with a Dagger under them.

Instar

Treble.

3 5 6 5 6 8 3 3 6 8 5 3

Treble.

8 3 3 8 3 5 8 8 3 6 3 8

Tenor.

5 8 6 3 8 3 6 6 8 3 8 5

Bass.

† † † † †

THINGS to be noted in this Example are these:

1. When the Notes of the *Bass* keep still in the same place, it is left to your liberty to remove the other Parts as you shall think fit: An Instance whereof you have in the next Notes after the beginning.
2. Take Notice (and observe it hereafter) that the Half-note or *sharp* Second under the Key, doth hardly admit an *8th* to be joined to it, without Offence to a critical Ear; and therefore have I joined two *6ths* and a *3d* to that *sharp* Note of the *Bass* in *F*.
3. In the first Part of the second Bar, you may see the *Treble* lending Part of its *6th* to the foregoing Note, to make that Binding Cadence which we formerly mentioned, pag, 41.
4. You may observe that now I permit the *Treble* to end in a *sharp 3d*, which I did not approve when the Key was *flat*.

THE Figures shew you which parts are *6ths* to the *Bass*, as the Marks, which Notes of the *Bass*

E

re-

require them; where you must know, that the *Bass* in all such like Notes, doth assume the nature of an upper Part; wanting commonly a 3^d, sometimes a 5th of that Latitude or Compass which is proper to the true nature of the *Bass*.

To demonstrate this, we will remove the said Notes into their proper Compass; and then you will see those 6^{ths} chang'd into other Concords; the upper Parts remaining the same they were, or else using those Notes which the *Bass* assumed before.

E X A M P L E.

The musical score is written for four parts: Treble, 2 Treble, Tenor, and Bass. The notation includes various note values and rests. Below the staves are figures (numbers) indicating the intervals or positions of the notes. The figures for the four parts are as follows:

- Treble:** 3 5 8 5 6 8 5 5 8 3 5 3
- 2 Treble:** 8 3 5 8 3 5 3 3 5 8 3 8
- Tenor:** 5 8 3 3 8 3 8 8 3 5 8 5
- Bass:** † † † † † †

HERE you may perceive, that by removing those Notes of the *Bass* a 3^d lower, all the 6^{ths} are taken away, except that 6th which made the Binding Cadence; and that also will be taken quite away, if we remove its *Bass*-Note into its full Latitude, which is a 5th lower; as you will easily see by the Instance next following.



By this which hath been shewed, you see where 6ths are to be used in Composition; and how they may be avoided when you please. But I would have you take Notice,

that *Basses* consisting much of Notes which require 6ths to be joined to them, are more apt for few, than for many Parts. The like may be said of *Basses* that move much by Degrees.

§ 13. Of Transition or Breaking a NOTE.

ONE thing yet remains, very necessary (sometimes) in Composition; and that is, to make smooth or sweeten the roughness of a Leap, by a gradual Transition to the Note next following, which is commonly called the *Breaking of a Note*. The manner of it you have in the following Examples, where the *Minum* is *B*, is broken to a 3d, 4th and 5th both downward and upward.



In like manner may a *Semibreve* be broken into smaller Notes. Where take Notice also, that two, three,

three, or more Notes standing together in the same Line or Space may be considered as one intire Note, and consequently capable of Transition.

E X A M P L E.



IN which, you have no more to take care of but that the first Particle expresses the Concord, and that the last produce not two 5ths or 8ths with some other Part. To avoid which (if it so happen) the following Note of the other Part may be altered, or the Transition may be omitted.

WE will take the late Example with its 6th and apply some of these Breakings to such Notes as do require them, or may admit them.

E X A M P L E.

Treble.

2 Treble.

Tenor.

Bass.

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THE Breakings are marked with little Stars under them; which you will better conceive if you cast your Eye back upon their original Note.

IN this I have made the 1st and 2^d Treble end both in the same Tone, that you might see the Tenor fall by Transition into the Greater 3^d at the Close.

THESE Rules and Instructions which I have now delivered, being duly observed, may (I doubt not) suffice to shew you what is necessary for Composition of two, three, or four Parts, in Counterpoint.

I have set my Examples all in the same Key (*viz.* in *G*) that I might give the less disturbance to your Apprehension; which being once confirmed, you may set your Composition in what Key you please, having regard to the Greater and Lesser 3^d as hath been shewed.

§ 14. COMPOSITION of 5, 6, and 7 PARTS.

BY that which hath been shewed, it plainly appears, that there can be but three different Concords applied at once to any one Note of the Bass, that is to say (generally speaking) either a 3^d, 5th, and 8th, or a 3^d, 6th, and 8th. Hence it follows, that if we joyn more Parts than three to the Bass, it must be done by doubling some of those Concords, *v. g.* If one Part more be added, which makes a Composition of five Parts, some one of the said Concords must still be doubled. If two be added, which makes a Composition of six Parts, the duplication of two of the Concords will be required. If three Parts more be added, which makes up seven Parts; then all the three Concords will be doubled. And consequently, the more Parts a Composition consists of, the more redoublings of the Concords will

be required. Which redoublings must be either in their *Octaves*, or in their *Unisons*. I mention *Unisons*, because many Parts cannot stand within the Compass of the Scale of Music, But some of those Parts must of necessity meet sometimes in *Unison*.

THAT I may explicate these things more clearly, I will set you Examples of 5, 6, and 7 Parts with such Observations as may occur therein. And being able to joyn so many Parts together in *Counterpoint*, you will find less difficulty to compose them in *Figurate Descant*; because then you will have more liberty to change or break off upon the middle of a Note.

Examples of Five PARTS.

Treble. 

2 Treble. 

Alt. 

Tenor. 

Bass. 

HERE you see some one of the *Concords* still doubled, as may be observed by the *Figures* which

which denote them. Your next shall be of Six Parts; wherein two Concords will still be doubled to each Note of the *Bass*.

Examples of Six PARTS.

The musical score consists of six staves, each representing a different vocal or instrumental part. The parts are labeled on the left: Treble, 2 Treble, Alt., Tenor, 2 Tenor, and Bass. Each staff contains a series of notes, and below each staff is a sequence of numbers (3, 5, 8) that correspond to the notes. The numbers are arranged in a way that shows the intervals between the notes in each part.

Treble: 3 5 3 8 3 5 3 8 3 5 8

2 Treble: 8 3 8 5 8 3 8 5 8 3 8

Alt.: 5 8 5 3 5 8 5 3 5 8 5

Tenor: 8 5 8 5 8 5 8 5 8 5 3

2 Tenor: 5 8 5 8 5 8 5 8 5 8 5

Bass: (No numbers are explicitly written below the Bass staff, but it follows the same pattern of intervals as the other parts.)

HERE you see two Concords doubled; in which, all you have to observe is, how they remove several ways; the one upward, the other downward; by which means they avoid the Consecution of Perfects of the same kind.

Example of Seven PARTS.

1 Treble.

3 5 3 8 3 5 3 8 3 5 8

2 Treble.

8 3 8 5 8 3 8 5 8 3 8

Alt.

5 8 5 3 3 8 5 3 3 8 5

Mean.

3 8 3 5 8 5 8 5 8 5 3

1 Tenor.

8 5 8 3 5 3 3 3 5 8 3

2 Tenor.

5 8 5 8 5 8 5 8 5 8 5

Bass.

OBSERVATIONS in this Example are these, first that all the three Concords are either doubled; or if any one stand single (as that which makes the Binding Cadence must always do) it doth necessitate some other Concord to be trebled. Secondly, that though the Parts do meet sometimes in *Unison* when

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§ 15.

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when it cannot be avoided ; yet they must not remain so, longer than necessity requires. Lastly take Notice, that the Notes of one Part may be placed above or below the Notes of another Neighbouring Part ; either to avoid the Consecution of Perfects, or upon any voluntary Design. The Notes so transposed, are marked with little Stars over them, that you may take better Notice of them.

§ 15. Of two *BASSES*, and COMPOSITION of Eight *PARTS*.

MANY Compositions are said to have two *Basses* (because they are exhibited by two *Viols* or *Voices*) when, in reality they are both but one *Bass* divided into several Parcels ; of which, either *Bass* doth take its Part by turns, whilst the other supplies the Office of another Part. Such are commonly design'd for Instruments. But here we are to speak of two *Basses* of a different Nature ; and that in reference to Composition of Eight Parts ; which, whether intended for Church or Chamber, is usually parted into two *Quires* ; either *Quire* having its peculiar *Bass*, with three upper Parts thereto belonging.

THESE two *Quires* answer each other by turns ; sometimes with a single Voice, sometimes with two, three, or all four ; more or less, according to the Subject, Matter, or Fancy of the Composer. But when both *Quires* joyn together, the Composition consists of Eight Parts, according to the following Example. In which you will see two *Basses*, either of them moving according to the nature of that Part ; and either of them also, if set alone, a true *Bass* to all the upper Parts of either *Quire* ; for such ought the two *Basses* to be, which here I do mean. And though it be a thing which few

few of our chief Composers do observe, yet I can not but deliver my Opinion therein; leaving the skilful to follow which way they most affect.

Example of Eight PARTS.

1 Treble.

5 5 3 3 5 5 3 6 6 3 8 3 8

2 Treble.

3 3 8 8 3 3 8 3 3 8 5 8 3

1 Alt.

8 8 5 5 8 8 5 8 8 5 3 8 5

2 Alt.

5 8 5 3 5 8 3 3 6 5 8 5 8

1 Tenor.

5 5 8 3 3 5 8 3 3 3 5 8 5

2 Tenor.

3 3 3 8 5 8 5 6 8 3 3 5 3

1 Bass.

3 6

2 Bass.

As concerning the Concordance of these two *Basses* betwixt themselves; it must be, in every respective Note, either an *Octave*, an *Unison*, a *Third*, or a *Sixth*, one to the other; not a *Fifth*, because the upper *Bass* (being set alone, or sounding louder than the other) will be a *4th* to all those upper Parts which were *Octaves* to the lower *Bass*. But where the *Basses* are a *3d* one to the other, if you take away the lower *Bass*, the *8ths* are only changed into *6ths*. Again, if you take away the lower *Bass* where they are a *6th* one to the other; those upper Parts which were *6ths* to the lower *Bass*, will be *8ths* to the higher. Where the *Basses* sound in *Unison* or *Octave*, the upper *Concords* are the same to either.

THE Reason why I do not affect a *5th* betwixt the two *Basses* in Choral Music is, that I would not have the Music of one Quire to depend upon the *Bass* of the other, which is distant from it; but rather, that the Music of either Quire be built upon its own proper *Bass*, and those two *Basses* with all their upper Parts to be such as may make one entire Harmony when they joyn together.

ONE thing more concerning two *Basses* is, that though they may often meet in *3ds*, yet if they move successively in simple *3ds*, they will produce a kind of buzzing, in low Notes especially (as I have sometimes observed) which is not to be approved unless the Humour of the Words should require it.

WHAT we have said of four Parts in a Quire, the same may be understood if either Quire consist of five or six Voices. Also, if the Music be composed for three or four Quires, each Quire ought to have its peculiar *Bass*, independent of the other; And the more Parts the Composition

tion consists of when all are joined together in a full *Chorus*; the greater allowances may be granted; because the multiplicity of Voices doth drown or hide those little *Solecismes* which in fewer Parts would not be allowed.

THIS is as much as I think necessary to be shewed concerning *Counterpoint*, or plain *Descant*, which is the Ground-work, or (as I may say) the Grammar of *Musical Composition*. And though the Examples herein set down (in which I have endeavoured no Curiosity but plain Instruction) be short, suitable to a *Compendium*, yet they are (I hope) sufficient to let you see how to carry on your *Compositions* to what length you shall desire..



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A
 COMPENDIUM
 OF
 Practical MUSIC.

The Third PART.
Teaching the Use of DISCORDS.

§ 1. Concerning DISCORDS.

DISCORDS, as we formerly said of *Intervals* are *Indefinite*; for all *Intervals*, excepting those few which precisely terminate the *Concords*, are *Discords*. But our Concern in this place, is no more than with these that follow, *viz.* The *Lesser* and *Greater Second*. The *Lesser*, *Greater*, and *Perfect Fourth*. The *Lesser*, or *Defective Fifth*. The *Lesser* and *Greater Seventh*. By these I also mean their *Octaves*.

§ 2. How

§ 2. How DISCORDS are admitted into
MUSIC.

DISCORDS are two ways (chiefly used in Composition. First, in *Diminution*; That is, when two, three, or more Notes of one Part are set against one Note of a different Part. And this is commonly done in making a gradual Transition from one Concord to another; of which you had some Intimation, *Pag. 51*, where I spoke of Breaking a Note.

IN this way of Passage, a *Discord* may be allowed in any one of the Diminute Note, except the first or leading Note, which ought always to be a Concord.

E X A M P L E.

The musical example consists of four staves of music, each with a numerical figure below it. The figures are: 8 2 3 4, 8 7 6 5, 8 7 6 5, 5 4 3 2, 3 4 5 6, 3 4 3, 8 7 6 5, 6 3 6 5, 6 7 6 7, 4 5 3, 3 4 5 6, 3 6 3 4, 6 5 6 5.

To which may be referred all kinds of Breakings or Dividings, either of the *Bass* it self, or of the

the *Descant* that is joined to it; of which you may see hundreds of Examples in my Book named *The Division Viol*, 3d Part; the whole Discourse being upon that Subject.

HEAR again take Notice, that two, three, or more Notes standing together in the same Line or Space may be considered as one entire Note; and may admit a *Discord* to be joined to any of them, the first only accepted.

E X A M P L E.



ALTHOUGH in this Example, I shew what Liberty you have to use *Discords*; where many Notes stand together in the same Line or Space, which may properly be used in Vocal Music, where both the Parts pronounce the same Words or Syllables together, yet it is not very usual in Musick made for Instruments.

§ 3. Of SYNCOPATION.

THE other way in which *Discords* are not only allowed or admitted; but of most excellent Use and Ornament in Composition; is, in *Syncopation* or *Binding*: That is, when a Note of one Part ends and breaks off upon the middle of the Note of another Part; as you see in the following Examples.

S Y N-

SYNCOPIATION in Two PARTS.

876 6543 46 75 8 343 43 43 238

323 2323 23 46 4 38 5676 767 6

76765 4 38 343 4323 8

8 7 6 5 36 56 765 4 3 8

SYN

SYNCOPIATION *in three PARTS.*

1 Treble.

5 6 7 6 8 5 6 7 6 5 7 6 8

2 Treble.

3 2 3 3 3 3 4 3 3 3 3 3

Bass.

1 Treble.

2 Treble.

Bass.

1 Treble.

6 5 6 5 6 5 6 7 6 5 8

2 Treble.

3 3 3 4 3 4 3 4 3 8

Bass.

F

THESE

THESE Examples do shew you all the *Bindings* or *Syncopations* that are usually to be found; as *7ths* with *6ths*; *6ths* with *5ths*; *4ths* with *3ds*; *3ds* with *2ds*. Why *8ths* and *5ths* are exempt from Binding with their neighbouring *Discords*, shall presently appear.

IN this way of Binding, a *Discord* may be applied to the first Part of any Note of the *Bass*, if the other Part of the Binding Note did sound in Concordance to that Note of the *Bass* which went before; and sometimes also without that Qualification wherein some Skill or Judgment is required.

§ 4. Passage of DISCORDS.

DISCORDS thus admitted, we are next to consider how they are brought off, to render them delightful; for simply of themselves they are harsh and displeasing to the Ear, and introduced into *Music* only for variety; or, by striking the Sence with a disproportionate Sound, to beget a greater Attention to that which follows; to the hearing whereof we are drawn on (as it were) by a necessary expectation.

THIS winding or bringing a *Discord* off, is always best affected by changing from thence into some Imperfect Concord, to which more sweetness seems to be added by the *Discord* sounding before it. And here you have the Reason why an *8th* and a *5th* do not admit of *Syncopation* or *Binding*, with their neighbouring *Discords*; because a *7th* doth Pass more pleasingly into a *6th*; as also a *9th* into a *10th* or *3d*. And as for a *5th* though it Bind well enough with a *6th* (as you did see in some of the foregoing Examples) yet with a *4th* it will not Bind so well, because a *4th* doth Pass more properly into a *3d*.

THESE

THESE little Windings and Bindings with Discords and Imperfect Concords after them, do very much delight the Ear ; yet do not satisfie it, but hold it in suspence (as it were) until they come to a Perfect Concord ; where (as at a Period) we understand the Sence of that which went before.

Now, in passing from Discords to Imperfect Concords, we commonly remove to that which is nearest, rather than to one that is more remote ; which Rule holds good also in passing from Imperfect Concords, to those that are more Perfect.

§ 5. Of DISCORDS, NOTE *against* NOTE.

ALTHOUGH we have mention'd but two ways in which *Discords* are allowed ; that is, in *Diminution*, and *Syncopation*, yet we find a third Way, wherein Skilful Composers do often use them ; which is, by setting Note for Note of the same quantity one against another. And though it be against the common Rules of Composition ; yet, being done with Judgment and Design, it may be ranked amongst the Elegances of *Figurate Music*.

THE prime or chief of which, for their Use and Excellency in *Music*, are a *Tritone* and a *Semidiapente* ; that is, the *Greater* or *Excessive 4th*, and the *Lesser* or *Defective 5th*. Which according to the *Scale*, where we have no other divisions or distinctions than *Semitones* or *Half-notes*, seem to be the same *Interval*, as to proportion of Sound, either of them consisting of six *Semitones* ; but their appearance in *Practice* is, one of them as a *4th*, the other like a *5th*, which, if placed one above the other, compleat the compass of an *Octave*, in manner following.



THEIR use in *Figurate Descant* is very frequent, both in *Syncopation* and *Note against Note*, as in *Counterpoint*. The *Tritones* passes naturally into a *6th*, the *Semidiapente* into a *3d*, thus :



THE Parts or Sounds which they usually require to be joined with them, either in *Binding* or without it ; are a second above the lower *Note* of the *Tritone* ; and a second above the higher *Note* of the *Semidiapente* ; which makes that *6th* we mentioned, *pag. 47*, as necessary to be joined with an *Imperfect 5th*.

EXAMPLE.

† 6 † 3

Tritone. *Semidiapente.*

§ 6. Of DISCORDS in double TRANSITION.

I Shewed you formerly (*pag. 51*) how a Note is sometimes broken to make a *Transition* by degrees to some other *Concord*.

THESE *Transitions* or *Breakings* are commonly express'd in *Quavers* or *Crotchets*; sometimes (though seldom) in *Minums*. The Examples I gave you were set for the *Treble*, but may be applied to the *Bass* also, or any other Part.

Now, if the *Bass* and an upper Part, do both make a *Transition* at the same time, in *Notes* of the same quantity, and in contrary motion, which is their usual Passage; there must (of necessity) be an encounter of *Discords*, whilst either Part proceeds by degrees towards its designed *Concord*. And therefore in such a Passage, *Discords* (no doubt) may be allowed Note against Note.

EXAMPLE.

The musical example consists of three systems, each with a treble and bass staff. The first system has a key signature of one flat and a common time signature. The second system has a key signature of one flat. The third system has a key signature of one sharp. Fingerings are indicated by numbers 1-5 below the notes.

BESIDES these which depend upon the Rule of *Breaking* and *Transition*, there may be other ways wherein a skilfull Composer may upon design set a *Discord*, for which no general Rule is to be given; and therefore, not to be exhibited to a Beginner; there being a great difference betwixt that which is done with Judgment and Design, and that which is committed by oversight or ignorance. Again, many things may be allowed in *Quavers* and *Crotchets* (as in these Examples that I have shewed) which would not be so allowable in *Minims* or *Semibreves*.

I told you formerly that *Discords* are best brought off when they pass into *Imperfect Conords*; which is true Doctrine, and ought to be observed (as much as may be) in long *Notes* and *Syncopation*: But in short *Notes* and *Diminution*, we are not so strictly obliged to observance of that Rule. Neither can we Ascend or Descend by degrees to a 5th or to an 8th, but a 4th will come before the one, and a 7th before the other.

AGAIN, a 7th doth properly pass into a 5th, when the Parts do meet in contrary Motion, as you may see in the Example next following.

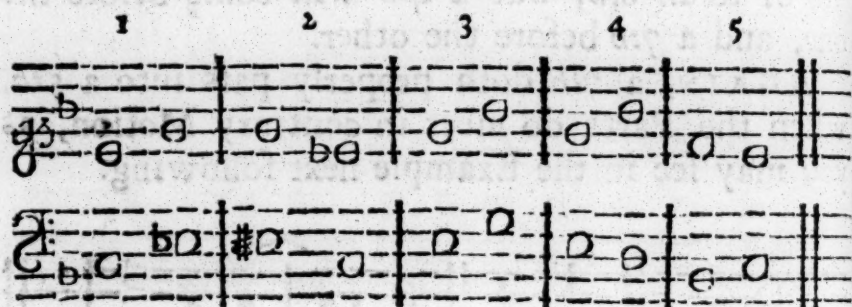


AND here you may see two 7ths, both Parts Descending, betwixt the *Bass* and higher *Treble*; not by oversight, but set with design.

§ 7. Of Relation INHARMONICAL.

AFTER this Discourse of *Conords*, I think it very proper to say something concerning Relation *Inharmonical*, which I formerly did but only mention.

RELATION, or Respect, or Reference *Inharmonical*, is a harsh Reflection of *Flat* against *Sharp* in a cross Form; that is, when the present *Note* of one Part, compared with the foregoing *Note* of another Part, doth produce some harsh and displeasing *Discord*. Examples of it are such as follow:



THE first *Note* of the *Treble* is in *E sharp*; which considered (cross wise) with the second *Note* of the *Bass* in *E flat*, begets the Sound of a *Lesser Second*, which is a *Discord*. The second Example is the same Descending.

THE third Example, comparing *E sharp* in the *Bass*, with *B flat* in the *Treble*, produces a false *5th*, which is also a *Discord*. The like may be said of the fourth Example.

THE first *Note* of the *Bass* in the fifth Example stands in *B flat*; which compared with the last *Note* of the *Treble*, in *E sharp*, produces the sound of a *Tritone* or *Greater 4th*, which is also a harsh *Discord*.

THOUGH these cross Relations sound not both together, yet they leave a harshness in the Ear, which is to be avoided; especially in *Composition* of few Parts.

BUT you must know, that this cross Reflection of *Flat* against *Sharp*, doth not always produce Relation *Inharmonical*.

E X A M P L E.



FOR it is both usual and proper for the upper Part to change from *flat* to *sharp* when the *Bass* doth fall a *Lesser 3d*, as you see in the first and second Bars of this Example. Also that Reflection of *F sharp* against *B flat*, in the third Bar, which produces the sound of a *Lesser 4th*, is not Relation *Inharmonical*. The Reason thereof you shall presently have. But first I will give you a clearer Instance thereof, by comparing it with another *4th*, *flat* against *sharp* cross wise, that your own Ear may better judge what is, and what is not, Relation *Inharmonical*.

E X A M P L E.

Good.

Good.

Bad.

Bad.



Harmonical.

Inharmonical.

THE first two Instances shew a Relation of *F sharp* in the *Bass*, against *B flat* in the *Treble*, which begets the sound of a *Lesser 4th*, and is very good and

and usual in Composition. The other two Instances are *F flat* in the *Bass*, against *B sharp* in the *Treble*, which makes a *Greater* or *Excessive 4th*, a very harsh Relation. And here (by the way) you may observe three different *4ths* in *Practical Music*, viz. 1. From *F sharp* to *B flat* upward. 2. From *F flat* to *B flat*; and 3. From *F flat* to *B sharp*, thus exemplified.



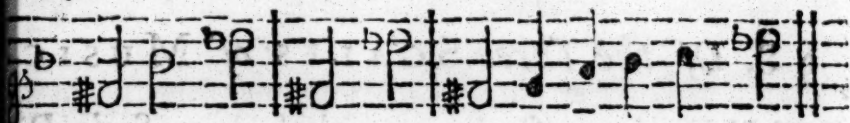
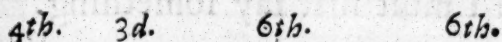
As to the Reason, why *F sharp* against *B flat* doth not produce Relation *Inharmonical*, we are to consider the proportion of its *Interval*; which (indeed) belongs rather to the *Theory of Music*; for though the Ear informs a practical Composer, which Sounds are harsh or pleasing; it is the speculative Part that considers the Reason why such or such *Intervals* make those Sounds which please or displease the Ear.

BUT we will reduce this business of the *Lesser 4th* into Practice; that thereby we may give a Reason to a Practical Musician, why it falls not under Relation *Inharmonical*. To which Purpose we will examine it according to our common Scale of *Musical*; and there we shall find it to consist of no more than four *Semitones* or *Half-Notes*; which is the very same number that makes a *Ditone* or *Greater 3d*. This Example will render it more plain.



Now I suppose that no practical Musician will say that the two Terms of a *Greater 3d* have any harsh Relation one to the other ; which granted, both also exempt the other (being the like *Interval*) from Relation *Inharmonical*, tho' in appearance it be a *4th*, and hath *flat* against *sharp* in a cross Reflection.

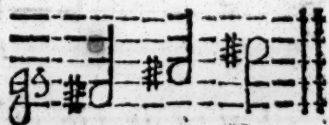
By this you may perceive that Distances in the Scale, are not always the same in Sound, which they seem to the sight. To illustrate this a little further, we will add a *Lesser 3d* to the former *Lesser 4th*, which in appearance will make a *Lesser 6th*; for so the Degrees in the Scale will exhibit it in manner following.



But this 6th in sight, is no more in sound than a common 5th which we may demonstrate by the Scale it self: For, if we remove each Term a *Semitone* lower (which must needs keep them still at the same distance) we shall find the 6th changed into a 5th in sight as well as sound; and the *Lesser 4th* likewise changed into a *Greater 3d*, as you may see in this Example.



AND if we remove the latter three *Notes* again, and set them a *Semitone* higher by adding a *sharp* to each *Note*, thus ; that which in the first Instance was *D flat*, is now become *C sharp* ; and likewise *B flat* now changed into *A sharp*.



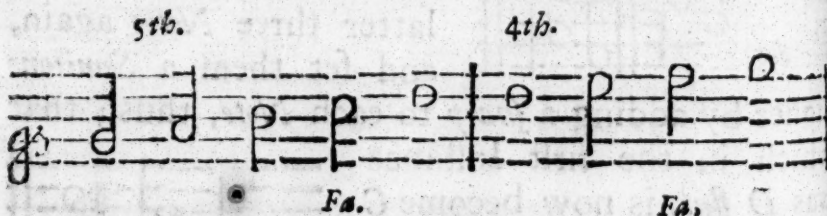
4 This removing of the *Concords* a *Semitone*
Now higher or lower, as also the changing them into
Keys

Keys which have no affinity with the Cardinal Key upon which the Air of the Music dependeth; does many times cause an Untunableness in the *Concords*, as though our Strings were out of Tune when we play upon Instruments which have fixed *Stops* or *Frets*: And this also happens amongst the *Keys* of *Harpsichords*, and *Organs*; the Reason whereof is, the inequality of *Tones* and *Semitones*; either of them having their *Major* and *Minor*; which our common Scale doth not distinguish. And this has caused some to complain against the Scale it self, as though it were defective. Concerning which, I will presume no further than the delivering of my own Opinion to which purpose I must first say something.

§ 8. Of the Three SCALES of MUSIC.

THE three Scales are these. 1. *Scala Diatonica*. 2. *Scala Chromatica*. 3. *Scala Enharmonica*. The *Diatonick Scale*, is that which rises to a 5th, by three *Tones* and a *Semitone*; and from thence to the 8th, by two *Tones* and one *Semitone*; which *Semitone* is denoted in both places by *Fa*, as I shewed in the beginning of this Treatise.

E X A M P L E.



THIS is (in effect) the old *Grecian Scale*, consisting of four *Tetrachords* or 4ths, extending to a double *Octave*; which *Guido Aretinus*, a Monk

St. Benedict's Order (about the Year of our LORD 960) changed into a form in which it now is; setting this *Greek Letter* Γ *Gamma* at the bottom of it, to acknowledge from whence he had it; and this (for its general Use) is now called the common Scale of *Musick*.

THE *Chromatick* Scale rises to a 5th, by a *Tone* and five *Semitones*; and from thence proceeds to an 8th, by five *Semitones* more.

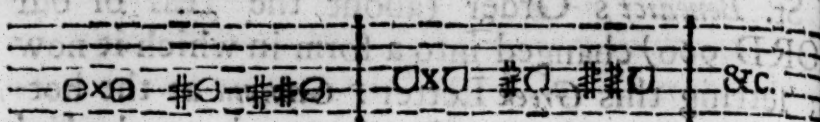
EXAMPLE.



SOME perhaps may find Fault with this Example of the *Chromatick* Scale, as being not the usual way of setting it down; but I thought it the best instance I could give a Learner of it, as to its Use in *Practical Musick*; in which it is so frequently mixed with the *Diatonick* Scale, that the flat and \sharp sharp which formerly belong'd to *B* only, have now got the names of the *Chromatick* Signs, by their frequent application to *Notes* in all places of the Scale; and the *Musick* which moves much in *Semitones* or *Half-Notes*, is commonly called *Chromatick Musick*. And from hence it is, that an *Octave* is divided into 12 *Semitones*.

THE *Inharmonick* Scale rises gradually by *Di-* or *Quarter-Notes*; of which 24 make up an *Octave*; and is so far out of use, that we scarce now how to give an *Example* of it. Those who endeavour it, do set it down in this manner.

BUT



BUT, as to its use in Practical Music, I am yet to seek; for I do not conceive how a natural Voice can Ascend or Descend by such Minute Degrees and hit them right in Tune. Neither do I see how Syncopes or Bindings with *Discords* (which are the chief Ornaments of Composition) can be performed by Quarter-Notes. Or, how the *Discords* (by them) can be removed from Key to Key, without much Trouble and Confusion. For these Reasons I am now to believe that any good Music (especially of many Parts) can be composed by Quarter-Notes, although I hear some talk much of it.

ONLY one place there is, where I conceive a Quarter-Note might serve instead of a *Semitone*, which is, in the Binding *Cadence* of the *Great 3d*, and that, commonly, is covered or drowned either by the *Trill* of the Voice or *Shake* of the Finger.

BUT some do fancy, that as the *Diatonick Scale* is made more elegant by a Mixture of the *Chromatick*; so likewise it might be bettered by help of the *Enharmonic Scale*, in such Places where those little *Dissonances* do occur.

I do not deny but that the flitting of the Key in *Harpsichords* and *Organs*; as also the placing of a middle Fret near the top of a Nutt of a *Viol* or *Theorbo*, where the Space is wide, may be useful in some Cases, for the sweetning of such *Dissonances* as may happen in those places; But I do not conceive that the *Enharmonic Scale* is there in concerned; seeing those *Dissonances* are some

times more, sometimes less, and seldom that any of them do hit precisely the Quarter of a Note.

Now, as to my Opinion concerning our common Scale of *Music*; taking it with its mixture of the *Chromatick*; I think it lies not in the wit of Man to frame a better, as to all Intents and purposes for *Practical Music*. And, as for those little Dissonances (for so I call them, for want of a better Word to express them) the fault is not in the Scale, whose Office and Design is no more than to denote the Distances of the *Concords* and the *Discords*, according to the Lines and Spaces of the Key which it doth consist; and to shew by what Degrees of *Tones* and *Semitones* a Voice may rise or fall.

For in *Vocal Music* those Dissonances are not perceived, neither do they occur in Instruments which have no *Frets*, as *Violins* and Wind Instruments, where the Sound is modulated by the touch of the Finger; but in such only as have fixed *Stops* or *Frets*; which, being placed and fitted for the most usual *Keys* in the *Scale*, seem out of Order when we change to *Keys* less usual; and that (as I said) doth happen by reason of the inequality of *Tones* and *Semitones*, especially of the latter.

Concerning which, I shall (with Submission to better Judgments) adventure to deliver my own Sense and Opinion. And though it belongs more properly to the Mathematick Part of *Music*, yet (happily) a practical Explication thereof, may give some Satisfaction to a practical Musician, when he shall see and understand the Reach of Dissonance.

But I do not think it necessary to pursue this further, as there are some things which I have not time to say.

§ 9. Of Greater and Lesser SEMITONES.

FIRST, you must know, that Sounds have their Proportions as well as Numbers.

THOSE Proportions may be explicated by a Line divided in 2, 3, 4, 5, or more equal Parts. We will suppose that Line to be the String of a *Lute* or *Viol.* Take which String you please, so it be true; but the smallest is fittest for the purpose.

DIVIDE the length of that String, from the Nutt to the Bridge, into two equal Parts; stop it in the middle, and you will hear the Sound of an *Octave*, if you compare it with the Sound of the open String. Therefore is a *Diapason* said to be in *dupla* Proportion to its *Octave*.

NEXT, divide the String into three equal Parts; and stop that part next the Nutt (which will be at the *Fret* [b] if rightly placed) compare the Sound thereof with the open String, and you will hear the difference to be a *5th*. Thence is a *5th* said to be *Sesquialtera* Proportion; that is, as 2 is to 3.

AGAIN, divide your String into four equal Parts; stop that Part next the Nutt (which will be at the [f] *Fret*) and you have a *4th* to the open String. Therefore a *4th* is said to be *Sesquitercia* Proportion, as 3 is to 4. By these you may conceive the rest towards the Nutt.

IF you ask me concerning the other half of the String from the middle to the Bridge; the middle of that half makes another *Octave*; and so every middle one after another.

WE will now come a little nearer to our business of the *Semitones*. To which purpose we must divide the *Octave* it self into equal Parts

First

First in the middle; which will fall upon the Fret [*f*] Examine the Sound from [*f*] to [*n*] (which is an Octave to the open String) and you will find it to be a 5th. Try the other half which is towards the Nutt, and you will hear it is but a 4th.

NEXT, divide that 5th which is from [*f*] to [*n*] into equal Parts; and you will find that half which is towards the Bridge, to be a Greater 3d, and the other half to the Nutt-ward, to be a Lesser 3d.

THEN divide that Greater 3d into two equal Parts, and you will have a Greater and a Lesser Tone. Lastly, divide the Greater Tone (which was that half next the Bridge) into two equal Parts, and you have a Greater and a Lesser Semitone; the Greater being always that half which is nearer to the Bridge.

By this you may perceive that all our Musical Intervals arise from the Division of a Line or String into equal Parts; and that those equal Parts do still produce unequal Sounds. And this is the very reason that we have Greater and Lesser Semitones.

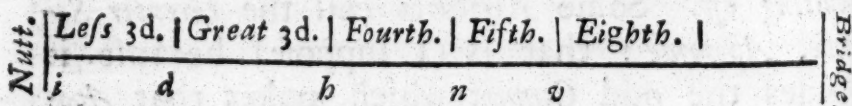
THEREUPON, is a Tone, or whole Note (as we term it) divided into nine Particles, called Commas; five of which are assigned to the Greater Semitone; and four to the Less. The difference betwixt them is called *Ἀποτομία*, which signifies cutting off. Some Authors call the Greater Semitone, *Apotome*: that is (I suppose) because it includes the odd Comma which makes that Apotome. Thus you see a Tone or Note divided into a Greater and Lesser Half; but how to divide it into two equal Halfs, I never see determin'd.

THE famous Kircher in his learned and elaborate *Mursurgia Universalis*, pag. 103, treating

of the mathematick Part of *Musick* (which he handles more clearly and largely than any Author (I think) that ever wrote upon that Subject) doth shew us the Type of a *Tone* cut in the middle, by dividing the middle *Comma* into two *Schisms*. But that *Comma* (being divided Arithmetically) will have its *Greater* and a *Lesser Half* (as to Sound) as well as any greater *Interval* so divided.

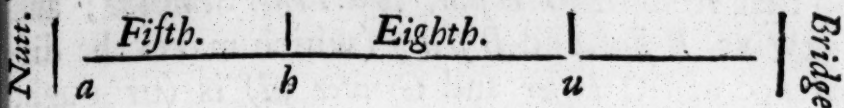
THE nearest Instance I can give you of a Sound parted in the middle, is an *Octave* divided into a *Tritone*, and a *Semidiapente*; either of them consisting of six *Semitones*; as I shewed pag. 68, and yet there is some little difference in their *Ratios* or *Habitudes*.

I will give you yet a clearer Instance, by which you may see what different Sounds will arise from one Division of a Line or String into equal Parts, to which purpose, divide that 5th which is from the *Nutt* to [*b*] *Fret*, into two equal Parts, with a pair of Compasses (the middle whereof will hit upon [*d*] *Fret*, if it be not placed with some abatement, for the reasons before mentioned) and you will find, that the same wideness of the Compass which divided the 5th in the middle, and so made a *Greater* and a *Lesser 3d*; the same wideness (I say) applied from [*b*] towards the *Bridge*, will, in the first Place from [*b*] produce a 4th, in the next place a 5th, and in the next after that, an 8th, according to this Line:



BUT seeing you cannot conveniently hear the Sound of that 8th, it being so near the *Bridge*; take the wideness of the 5th from the *Nutt* to [*b*] and you will find that the same wideness which

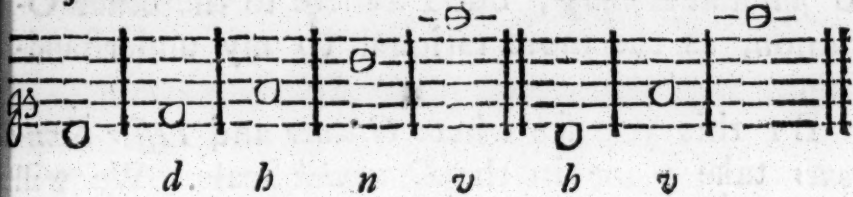
which makes a 5th, doth make an 8th, in the next place after it according to this Line :



If you please to try these distances upon the Treble String of a Bass-Viol, you will have a production of these Sounds.

First Line.

Second Line.



By this you may perceive that every equal division of a Line or String, doth still produce a greater Interval of Sound, as it approaches nearer to the Bridge: And by this which hath been shewed; I suppose you see not only the reason, but necessity of Greater and Lesser Semitones. Our next business is to examine.

§ 10. Where these Greater and Lesser SEMITONES arise in the Scale of MUSIC.

THIS depends upon the Key in which a Song is set; and upon the division of its 5th into the Greater and Lesser 3d, and the placing of these which determine whether the Key be flat or sharp, as hath been shewed. We will suppose the Key to be in G.

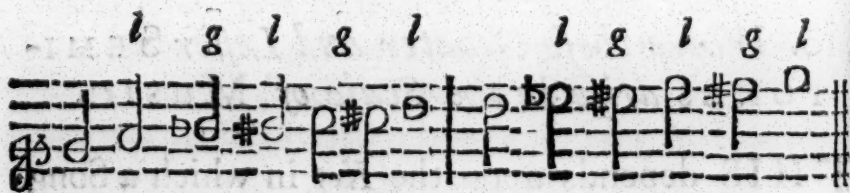
THE Diatonick Scale hath only two places in each Octave, in which a Semitone takes place. One is in rising to the 5th; the other in rising from thence to the 8th: And these two Places are known by the Note Fa; as formerly shewed. These two

Sounds denoted by *Fa*, are always the *Lesser Semitone* from that degree which is next under them. So that from *A* to *B flat*, is a *Lesser Semitone*; and betwixt *B flat* and *B sharp* (which makes the difference of the *Lesser* and *Greater 3d*) is (or ought to be) always the *Greater Semitone*. The like may be understood of the higher *Fa*.

I know that some Authors do place the *Greater Semitone* from *A* to *B flat*, and the *Lesser* betwixt *B flat* and *B sharp*; but I adhere to the other Opinion, as the more rational to my understanding.

By this you see where *Greater* and *Lesser Semitones* take place in the *Diatonick Scale*. We will now cast our Eye upon them as they rise in the *Chromatick*; according to the Example I gave you of it. In which the *Greater* and *Lesser Half-Notes* do follow each other successively, as shall be here denoted by two Letters; *l* for *Lesser*, and *g* for *Greater*.

EXAMPLE.



Now, if we should remove this Example a *Semitone* higher or lower; the *Lesser Semitones* would fall in the places of the *Greater*; and contrarily, the *Greater* in the places of the *Lesser*; which transposition, is the chief cause of those little *Dissonances*, which occasion'd this Discourse.

Your best way to avoid them, is, to set your *Music* in the usual and most natural *Keys* of the *Scale*.



A
COMPENDIUM
 OF
Practical MUSIC.

The Fourth PART.

Teaching the Form of FIGURATE DESCANT.

§ 1 *What is meant by* FIGURATE DESCANT.

FIGURATE Descant is that wherein *Discords* are concerned as well as *Concords*. And, as we termed *Plain Descant* (in which was taught the Use of the *Concords*) The *Ground-work* or *Grammar of Musical Composition*, so may we properly nominate This, the Ornament or *Rhetorical Part of Music*. For in this, are introduced all the Varieties of *Points*, *Fuges*, *Syncopes* or *Bindings*, *Diversities of Measures*, *Intermixtures* of discording Sounds; or what else Art and Fancy can exhibit; which, as different Flowers and Figures, do set forth and adorn the *Composition*; whence it is named *Melothesa florida vel figurate*, Florid or Figurate Descant.

§ 2. Of the Greek MOODS, and Latin TONES.

BEFORE we treat of *Figurate Descant*, I must not omit to say something concerning the *Moods* or *Tones*. Not so much for any great Use we have of them, as to let you know what is meant by them; and that I might not appear singular; for you shall scarce meet with any Author that has writ of *Music*, but you will read something concerning them.

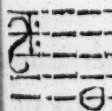
THE *Moods* we mention'd in the first Part of this Treatise, were in reference to Notes, and Measure of Time. These are concerning Tune.

THAT which the *Grecians* called *Mode* or *Mood*, the *Latins* termed *Tone* or *Tune*; The Design of either was, to shew in what Key a Song was set, and which Keys had affinity one with another. The *Greeks* distinguished their *Moods* by the names of their Provinces; as *Dorick*, *Lidian*, *Ionick* *Phrygian*, &c. The *Latins* reduced theirs to eight plain Song Tunes; and those were set in the *Tenor*; so called, because it was the Holding Part to which they did apply their *Descant*.

THESE Plain Songs did seldom exceed the Compass of six Notes or Degrees of Sound; and therefore were *Ut* and *Re* (as I suppose) applied to the two lowest, that each Degree might have a several appellation; otherwise, four names, as now we use, viz. *Mi*, *Fa*, *Sol*, *La*, had been both more easie, and more suitable to the ancient Scale, which consisted of *Tetrachords* or 4ths, two of which made up the Compass of an *Octave*,

FROM these six Notes, *Ut*, *Re*, *Mi*, *Fa*, *Sol*, *La*, did arise three Properties of Singing; which they named *B Quarre*, *B Molle*, and *Properchant* or *Natural B Quarre*, was when they Sung *Mi* in *B*; that

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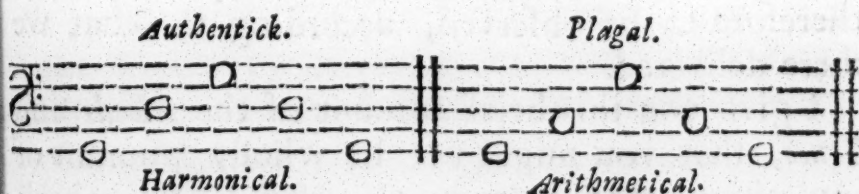
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Cliff being then made of a square Form thus, Π and set at the beginning of the Lines, as we now set some one of the other three *Cliffs*. *B Molle* was when they Sung *Fa* in *B*. *Properchant* was when their *Ut* was applied to *C*; so that their six Notes did not reach so high as to touch *B* either flat or sharp. But in our modern *Music*, we acknowledge no such thing as *Properchant*; every Song being of its own nature, either flat or sharp; and that determin'd (not by *B*'s flat or sharp, but) by the *Greater* or *Lesser 3d* being joined next to the Key in which any Song is set.

THESE *Moods* or *Tones* had yet another distinction; and that was *Authentick* or *Plagal*. This depended upon the dividing of the *Octave* into its 5th and 4th. *Authentick* was when the 5th stood in the lower Place, according to the Harmonical division of an *Octave*. *Plagal*, was when the 5th possess'd the upper Place, according to the Arithmetical division thereof.

E X A M P L E.



MANY Volumes have been wrote about these *Moods* or *Tones*, concerning their use, their number, nature and affinity one with another; and yet the business left imperfect or obscure, as to any certain Rule for regulating the Key and Air of the *Music*, though one of the greatest concerns of *Musical Composition*.

MR. Morley (upon this Subject) in his *Introduction to Music*, pag. 147, his Scholar making this Quærie, Have you no general Rule to be given for an

Instruction for keeping of the Key? answers, No; for *THE*
it must proceed only of the Judgment of the Composer of *Musick*
yet (saith he) the Church Men for keeping of their *signed.*
Keys have devised certain Notes commonly called the *Authentic*
eight Tunes, &c. of which he only gives Examples 1, 3,
and so leaves the business. And no marvel they names of
could give no certain Rule, so long as they took shews th
their sight from the *Tenor*; in which case it must en Nur
of necessity be left to the Judgment of the Com Column
poser or Singer of *Descant*, what *Bass* he will ap Moods;
ply unto it. But, according to the Method for WHE
merly deliver'd in this Treatise, where we make from ha
the *Bass* the Foundation of the Harmony, upon because
which the Key solely depends; as also the other Howbei
Keys which have affinity therewith, the business much i
is reduced to a certainty of Rule, both plain and instrum
easier (See Pag. 34, Concerning the Key or Tone BUT,
And though in *Figurate Descant* we often have ous thi
Occasion to apply under Notes to an upper Part affects c
as you will see hereafter, yet the whole conduably co
of the Composition, as to the Key and middle their ha
Closes thereto belonging is the very same, and with th
therefore to be observed, according to what we make t
there delivered. Grave

I give you this brief account of the *Moods* and and con
Tones, that you might not be wholly ignorant of
any thing that belongs to *Musick*: To which 3. O
purpose I have contriv'd this little Table; col
lected out of such Authors as number 12 Tones
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<i>Authentick.</i>		<i>Plagal.</i>	
D	1 Dorick	2	Hypo-Dorick
E	3 Phrygian	4	Hypo-Phrygian
F	5 Lydian	6	Hypo-Lydian
G	7 Mixolydian	8	Hypo-Mixolydian
A	9 Æolian	10	Hypo-Æolian
C	11 Ionick	12	Hypo-Ionick.

THE first Column shews the Keys in the Scale of *Music*, to which those *Tones* and *Moods* are assigned. The second expresses the Order of the *Authentick Tones*; known by their odd Numbers; as 1, 3, 5, &c. The third Column contains the names of the *Grecian Authentick Moods*. The fourth shews the *Plagal Tones*; known always by their even Numbers; as 2, 4, 6, &c. The last or fifth Column contains the names of the *Grecian Plagal Moods*; distinguished by the Particle *Hypo*.

WHERE you may observe that *B mi*, is exempt from having any *Tone* or *Mood* assigned to it; upon because *F fa* doth make an *Imperfect 5th* thereto. Howbeit, *B fa* is become a *Key* or *Tone* now much in use, especially in *Music* composed for instruments.

BUT, whereas we read such strange and marvelous things of the various affections and different effects of the *Grecian Moods*; we may very probably conjecture that it proceeded chiefly from their having *Moods* of different Measure joined with them; which, we find by experience, doth make that vast difference betwixt *Light* and *Grave Music*; though both set in the same *Key*, and consequently the same *Mood* or *Tone*.

§3. Of FIGURATE MUSIC in general.

FIGURATE Descant (as I told you) is that wherein *Discords* are concerned as well (though not so much) as *Concords*. You have already been taught the Use of both in *Composition*; and these are the two Materials which must serve you for the raising of all Structures in *Figurate Music*.

To give you Models at large, of all those several Structures, were to write a great Volume, not

not a *Compendium*. It will be sufficient that I let you see the Form of *Figurate Descant*; and that I give you some short Examples of such things as are of most concern; with Instructions (so near as I can) for their Contrivance. We will begin with setting a *Bass* to a *Treble*, as we formerly did with making a *Treble* to a *Bass*.

§ 4. *How to set a BASS to a TREBLE.*

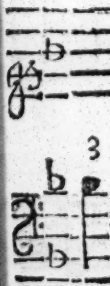
IN this you must reckon your *Concords* from the *Treble* downward, as in the other you did from the *Bass* upward; which is but the same thing in effect; for, a 3^d, 5th, 6th, and 8th are still the same, whether you reckon them upward or downward.

BUT, whereas in plain *Counterpoint*, I did order the *Bass* to move on, for the most Part by leaps of a 3, 4, 5, &c. (which indeed is the most proper movement of the *Bass* in that kind of Composition) here you must know, that in *Figurate Descant*, those Leaps are frequently changed or broken into Degrees; as you may easily conceive by this Example.



AND therefore it is left to your liberty to use either the one or the other, as occasion shall require. Only take Notice that if in these Breakings) the Parts do ascend or descend together by de-

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FIGURATE DESCANT. 91

degrees, it must be either in *3ds* or *6ths*. If they move contrary by degrees (that is one rising, the other falling) you have liberty to pass through *Discords* as well as *Concords*, according to what I shewed of *Discords Note* against *Note*. For the rest I refer you to the Principles formerly delivered in Composition of two Parts. And if your *Treble* do chance to hold out any long *Note*, you may let the *Bass* during the time, pass on from one *Imperfect Concord* to another; as from a *3d* to a *6th*, or the contrary. The like may be understood of the *Treble*, when the *Bass* holds out a *Note*.

EXAMPLE.



ALso your Composition will be more neat, if you can use some formality in your *Bass*, by imitating and answering the *Notes* of the *Treble* in such places as will admit it.

WE will now suppose a *Treble* made by some other Person, as indeed, this was, which I am about to Prick down (made by a Person of Quality) and given to have a *Bass* set to it,

EX.

Example of a BASS made to a TREBLE.

The musical score consists of eight staves, arranged in four pairs. Each pair contains a Treble clef staff (top) and a Bass clef staff (bottom). The key signature is one flat (B-flat), and the time signature is common time (C). The notation includes various note values (quarter, eighth, sixteenth notes), rests, and accidentals (sharps and flats). The score is a single melodic line transcribed for both Treble and Bass clefs. The eighth staff features a triplet of eighth notes marked with a '3' and a sixteenth note marked with a '6'. The piece concludes with a double bar line on the eighth staff.

LE. HERE you see the *Bass* still answering and imitating the *Treble* (so near as the Rules of Composition do permit) sometimes in the *Octave*, as you see in most Part of the first Strain; and sometimes in other Distances, as you may observe in the beginning of the second Strain; but still keeping close to the Rules of Composition, which must be chiefly observed. This is as much as I think necessary for setting a *Bass* to a *Treble*.

AND by this you may perceive how different the Form and Movement of the Parts in *Figurate Descant*, is from that of plain *Counterpoint*: For, in That, the natural Passage of the *Treble* is, for the most part by Degrees, in this, you may use what Leaps you please, so they be airy and formal.

5. *How PARTS pass through one another.*

A GAIN, in *Counterpoint*, each Part does ordinarily move within its own Sphere. In *Figurate Descant*, the Parts do frequently mix and pass through one another; insomuch, that if there be two *Trebles*, you shall have sometimes This, sometimes That, above or below, as you see in the following Instances.



THE like may be understood of the inner Parts, or of the *Basses*, when the Composition is designed for two. Howbeit the highest Part for the time being, is still to be accounted the *Treble*; and the lowest Part, whatever it be, is (during that time) the *Bass* to all the Parts that stand above it.

LASTLY, whereas in *Counterpoint* I commended unto you the joyning of your upper Parts so close together, that no other Part could be put in amongst them; in *Figurate Music* (especially for Instruments) that Rule is not so strictly observed; but each Part doth commonly move according to the Compass of the Voice or Instrument for which it is intended. But the *Principles of Composition*, as the choosing, ordering and placing of the *Concords*, are the very same we delivered in plain *Counterpoint*; that is to say, in two or three Parts you are to avoid *8ths*, except in such places as there mentioned: In four or more Parts, you are to dispose those Parts into several *Concords*, as much as you can with convenience.

§ 6. Concerning the CONSECUTION of *Perfects of the same kind*; and of other *Disallowances in COMPOSITION*.

I Told you (pag. 32) that *Perfects* of the same kind, as two *5ths* or two *8ths* rising or falling together, were not allowed in *Composition*. Also (pag. 33, 34) I shewed some other Passages, prohibited in few (that is to say, in two, or three) Parts. Here I will give you the Reason why such Passages are not graceful in *Music*. And first concerning the *Consecution* of *5ths* and *8ths*.

THESE two are called *Perfect Concords*; not only because their Sound is more perfect (or more

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perfectly fixed) than that of the other Consonants which are subordinate to them; but also, because they arise from the first two Proportions that are found in Numbers, *viz.* an 8th from *Dupla*, and a 5th from *Sesquialtera*, as I shewed pag. 79, and 80.

Now, as to the Disallowance of their following one another of the same kind; you may observe, that our Senses are still delighted with Variety; as we may instance in this: Suppose an excellent Dish of Meat, prepared with greatest industry to please the Taste, were set before us to feed on; would it not be more acceptable to have some variety after it, than to have the same over again? The very same it is in Sounds presented to our Ear; for, no Man that hath Skill in *Musick*, can bear two perfect 5ths or two 8ths between the same Parts, rising or falling together, but his Ear will be displeased with the latter of them; because he expected in place thereof some other *Concord*.

THIS Reason against the *Consecution* of 5ths and 8ths being admitted, we will now proceed to the other Disallowances; which, upon due examination, we shall find to arise from the very same consequence.

FOR the better understanding of this; you must know, First, that every Disallowance doth end either in an 8th or in a 5th (by these I also mean their *Octaves*) Secondly, that a Disallowance is commonly generated by both the Parts moving the same way. Thirdly, that every Leap in *Musick* doth imply a Transition by degrees, from the former to the latter Note, by which the Leap is formed. Lastly, that those implicit Degrees (by reason of both Parts moving the same way) do always produce a *Consecution* of two (if not more) Perfects of the same kind.

To render this more clear, we will take some of those Passages not allowed in pag. 34, and break the Leaps into Degrees, according to what I shewed, pag. 51, 52, Of breaking a Note, as you see in the following Examples.

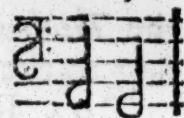
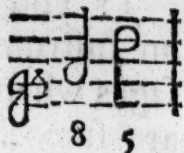
6 8 8 8 3 8 8 8 5 8 8 8

3 8 8 8 8 3 5 5 5 5 3 5 5 5 5

By this you see, that if both the Parts move the same way, one of them by a Degree, the other by a Leap; that Leap (I say) being broken into Degrees, begets a *Consecution* of two Perfects of the same kind; and where both Parts Leap the same way, if you break those Leaps into Degrees there will arise from those Degrees, Three of the same Perfects. And this implicit *Consecution* of 8ths, and 5ths arising from those Degrees, is that which renders such Passages less pleasing to the Ear, and are thereupon named *Disallowances*.

THESE which I have shewed may serve for your understanding of the rest; for they are all of the same nature, excepting One, which Mr. Morley

and others call *hitting an 8th on the Face*; that is, when an upper Part, meeting the *Bass* upon an *8th*, doth skip up from thence into some other Perfect Concord, thus:



BUT whereas I told you, and have shewed, that a *Disallowance* is commonly generated by both Parts moving the same way; you must know, that all Passages of that sort, are not *Disallowances*; for, you will hardly find a *Disallowance* where the *Treble* moves but one Degree; except that which I shewed in the first Instance of the late Example, where the *Treble* falls by a Degree, from a *6th* to an *8th*, or (perhaps) where the *Bass* shall make an extravagant Leap (as it were set on purpose) to meet the *Treble* in a *5th*, or *8th*. In any other way, I do not see how a *Disallowance* can occur, whilst the *Treble* removes but one Degree, though both Parts rise or fall together. But if the *Treble* or upper Part do skip, whilst the *Bass* removes but one Degree (the same way) you may conclude it a *Disallowance*.

I will give you Examples of both these Ways, that you may compare them by your Eye and Ear; and so you will better perceive what is, and what is not allowed.

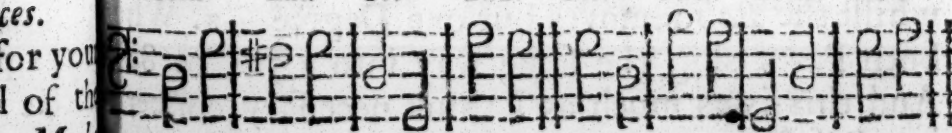
E X A M P L E.

Passages into the 8th.

Passages into the 5th.



Good. Bad. Good. Bad. Good. Bad. Good. Bad.



IF you try the Sound of these two Ways with an Instrument, you will perceive that those Passages wherein the *Treble* removes but one Degree are smooth and natural; but in the other where the *Treble* doth Leap, the Passage is not so pleasing to the Ear.

THE Reason whereof (as I conceive) is, because Leaps are the proper Movements of the *Bass* and Degrees more natural to the *Treble* part, as formerly deliver'd in *Plain Counterpoint*: And therefore, so long as both Parts proceed in their natural Movements (the *Bass* by Leaps and the *Treble* by Degrees) the *Consecution* is not so preceptible, because it gives no Offence to the Ear; for that which is proper and natural cannot be displeasing. But if you disorder this natural Movement, by making the *Bass* to move by a Degree, and the *Treble* to Leap the same way into a Perfect Concord, the *Consecution* thereof presently begets a *Disallowance*.

LASTLY, take Notice, that most of those Passages we call *Disallowance*, may be tollerated in the *Tenor* or 2d *Treble* (being covered by a higher Part) though, in the highest Part, it self, they would not be allowable: And therefore when your *Treble* or highest Part shall make a Leap (which is frequent in *Figurate Descant*) your chief Care must be, that the said *Treble* or highest Part (compared with the *Bass*) be not guilty of any *Disallowance* of which there can be no danger, if the Leap be made into Imperfect Concord.

THAT you may better remember them, most *Disallowances* may be referred to these two Heads:
1. When the higher Part skips to a 5th, or 8th whilst the *Bass* removes but one Degree. 2. When both Parts skip the same way into a 5th, or 8th. And this is as much as I think necessary concerning *Disallowances*.

§ 7. Concerning the CONSECUTION of
4ths and 5ths.

I Formerly shewed you (*pag. 74*) three different 4ths, viz. a *Lesser*, a *Greater*, and a *Middle 4th*, named *Diateffaron*, which for Distinction, I call a *Perfect 4th*, because it arises from the perfect dividing of an *Octave* into its 4th and 5th, as well according to the *Arithmetical* as the *Harmonical Division* thereof.

THESE 4ths are so necessary (or rather unavoidable) in Composition, that you shall scarcely see two, three, or more Parts joined to any *Bass*, but there will frequently be one of them betwixt some two of the upper Parts.

AGAIN, three Parts cannot ascend or Descend together by Degrees in Musical Concordance, but there must (of necessity) be a *Consecution* of so many 4ths betwixt the two upper Parts.

NOW, if that *Consecution* consist of different 4ths mixed one with another, it is very good: But if the 4ths be of the same kind, the *Consecution* is not so allowable. The Reason thereof is, that 4ths are the resemblances or reasonances of 5ths, as may be seen in This; that if you transpose the Parts which exhibit those 4ths, by placing the lower an *Octave* higher, or setting the higher an *Octave* lower, those 4ths will be changed into 5ths, as you may see in the following Instances.

E X A M P L E.



Three 4ths betwixt the
2 Treble and Tenor.

Three 5ths betwixt
the 1 Treble and Tenor.



THE Notes transposed are those of the *Tenor* in the first Instance; which being placed an *Octave* higher, and so made the *Treble* or highest Part in the second Instance, begets three 5ths, instead of the former three 4ths.

THE Question now is, whether these three 5ths being of different kinds, be not allowed in Composition (if they be allowed, there is less doubt to be made of the 4ths, they being also different). Here is no *Consecution* of *Perfects* of the same kind; for the middle 5th is *Imperfect*: Neither is there any harshness or dissonance offered to the Ear, so near as I can perceive. And though Mr *Morley* (in his *Introduction*, pag 75) with other precise Composers of former times, did not allow a *Perfect* and an *Imperfect* 5th, to follow immediately one the other; yet later Authors, as well as Writers as Composers, do both use and approve it.

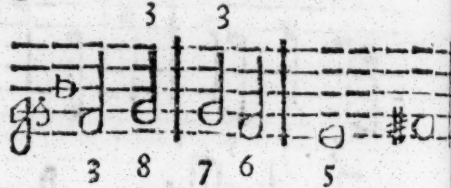
See Kircher, in his *Mursurgia Universalis*, pag. 621. *Dilicentia durum Quintarum*; where he cites *Hieronius Kapsperger*, a very excellent Author, using two 5ths one after another, in divers places of a Madrigal, with much Art and Elegancy; and in the very beginning of the same, makes no scruple of setting four 5ths *Perfect* and *Imperfect* one after another. The *Example* is this which follows.

§ 8. CONSECUTION of 3ds and 6ths

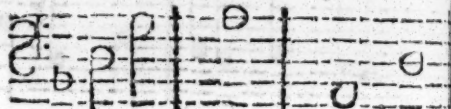
TWO *Greater 3ds* can hardly follow one the other, without *Relation Inharmonic*; yet rising by Degrees to a Binding Cadence they are allowable, as thus:



IN which an Inner Part will properly come in, as you see in the Example.



AND, by this you may perceive that *Relation Inharmonic* is sometimes dispensed with which must be referred (next after the Ear) to the Judgment of the Composer.



TWO *Lesser 3ds* may follow one another in Degrees, as thus.



BUT in Leaps they will not do so well.

GREATER 6ths are answerable to *Lesser 3ds*, and therefore may follow one another, as you may see next following.



LESSER 6ths are like in nature to *Greater 3ds*, and therefore the *Consecution* of them is liable to *Relation Inharmonic*.

THUS you have a short Account how 3ds and 6ths may follow one another when they are of the same

same kind. As for their change from *Greater* or *Lesser*, or the contrary, it is so natural, that you cannot Ascend or Descend, either in 3ds or 6ths, but it must be by a frequent changing from the *Lesser* to the *Greater*, or from the *Greater* to the *Lesser*.

Now, as to their Passages into other *Concords*; the most natural is commonly that which may be done with the least remove.

HENCE it is observed, that the *Lesser 6th* passes more naturally into a 5th, and the *Greater 6th* into an 8th, as you shall see in the following Instances.

Lesser 6th.

Greater 6th.



Cadence of the Greater 6th.



THESE little removes by a *Tone* or *Semitone*, do connect or make smooth the Air of the *Music*, in passing from *Concord* to *Concord*; which, by greater removes, would often seem disjoyned.

I will now speak of a *Fuge*; which is the prime Flower in *Figurate Descant*.

§ 9. Of FUGA or FUGE.

THIS is some Point (as we term it) in *Musick* consisting of 4, 5, 6, or any other number of *Notes*; begun by some one single Part, and then seconded by a following Part, repeating the same, or such like *Notes*; sometimes in the *Unison* or *Octave*, but more commonly and better in a 4th, or 5th, above or below the leading Part.

NEXT comes in a third Part, repeating the same *Notes*, commonly in an *Octave* or *Unison* to the leading Part.

THEN follows the fourth Part, in resemblance to the second.

THE fifth, and sixth Part (if the *Composition* consist of so many) do follow or come in after the same manner, one after the other; the leading Parts still flying before those that follow; and from thence it hath its name *Fuga* or *Fuge*. The Form of it you have in the following *Example*.

Example of a FUGE.

The musical example consists of four staves of music. Each staff begins with a treble clef and a key signature of one flat (B-flat). The first staff contains a series of notes and rests, with the word "Fuge." written below it. The second staff continues the melody with more notes and rests, also labeled "Fuge." below. The third staff shows a continuation of the piece, with "Fuge." written below. The fourth staff concludes the example, with "Fuge." written below. The notation includes various note values, rests, and bar lines, illustrating the structure of a fugue.

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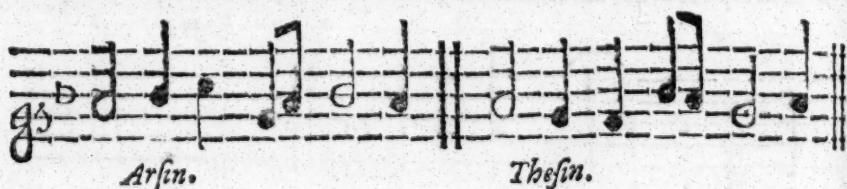
HERE you may observe, that though the leading Part begins with an even *Note*, yet any following Part may come in upon an odd *Note*; with an odd *Rest* before it, when the *Fuge* doth require it, or permit it.

LILWISE take Notice, that you are not so strictly obliged to imitate the *Notes* of the leading Part,

Part, but that you may use a longer *Note* instead of a shorter or the contrary, when *Occasion* shall require. Also, you may rise or fall a 4th, or 5th either instead of the other; which is oftentimes requisite for better maintaining the *Air* of the *Musick*.

§ 10. Of ARSIN & THESIN.

Sometimes the *Point* is Inverted, or moves *per Arsin & Thesin* (as they phrase it) that is where the *Points* rises in one Part, it falls in another, and likewise the contrary; which produces a pleasing Variety: A Figure of it you may see in this Instance of the former *Point*.



AN *Example* of it you have in that which follows.

Example of a FUGUE per Arsin & Thesin.



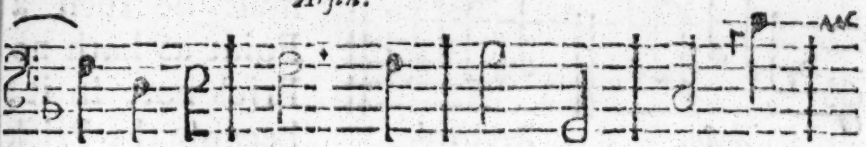
FIGURATE DESCANT. 107



The fin.



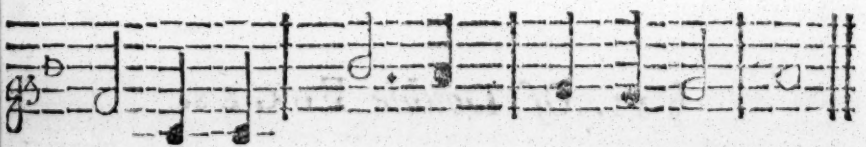
Arfin.



The fin.



Arfin.



THUS you see the Point *per Arfin* & *Thefin*, so near as I could contrive it in so short an Example ; only in the 7th Bar, the Tenor doth not precisely express the Point, which I note unto you

you, as being better (of the two) to injure the Point, than the Air of the *Musick*; the design of a Composer being to please the Ear, rather than to satisfy the Eye. Here the Point was express'd both ways in each Part; but it is left to your liberty, whether you will have one Part maintain the Point *per Arsin*, another *per Thesin*, or what other way you shall think fit to mix them; every Man being master of his own Fancy.

SOMETIMES the Point is Reverted, or turned backward thus:



BUT then it must be such a Point as hath no Prick-note in it; because the Prick will stand upon the wrong side of the Note when the Point is Reverted.

§ II. Of Double FUGES.

SOMETIMES the *Musick* begins with two or more different Points, which the Parts do interchange by turns, in such manner as they did in the late inverted *Fuge per Arsin & Thesin*: An *Example* whereof you have as follows.

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§ 12. *How to form a FUGE.*

HAVING made choice of such *Notes* as you think fit for your Point, Prick them down in that Part which you design to begin your *Fuge*.

THAT done, consider which Part you will have to follow next; and whether in a 4th or 5th above or below the leading Part. Perhaps the latter end of the *Fuge-Notes* which you have Pricked down, may agree therewith. If not, you may add such other *Notes* as may aptly meet the following Part at its coming in.

NEXT, prick down the *Fuge-Notes* of that following Part; and add what other *Notes* may be requisite for meeting of the third Part, which (properly) will come in upon the *Octave* to the beginning of the leading Part.

THEN carry on the third Part, by adding such *Notes* as may meet the beginning of the fourth Part, as it comes in upon an *Octave* to the beginning of the second Part. And, if you rightly conceive my Words and Meaning, your Scheme will appear like this which follows, according to the first Platform of our first Example of a single *Fuge*.

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FIGURATE DESCANT. III

Example of the first Platform of a FUGE.



HAVING done this, you may fill up the empty places with such Concords and Binding as you think fittest for carrying on your *Composition*; until you repeat the *Fuge*, in one of those Parts that begun it; which may be done either in the same, or in any other Key that will best maintain the Air of the *Music*; for good Air is chiefly to be aimed at in all *Musical Composition*. And this repeating or renewing of the *Fuge* or *Point*, seems always more graceful when it comes in after some *Pause* or *Rest*; by which means more notice is taken of it; as of a Man that begins to speak again, after some little time of silence.

THE same Method I have shewed in four Parts, may also serve you wherein the Parts be more or less.

§ 13. Of Music Composed for Voices.

THE ever renowned *Descartes*, in the beginning of his *Compendium of Music*, insinuates, that of all Sounds, the Voice of Man is most grateful because it holds the greatest conformity with our Spirits. And (no doubt) it is the best of *Music* if composed and expressed in *Perfection*.

MORE certain it is, that of all *Music*, that ought to have the precedence which is designed to sing and sound forth the Praise and Glory of the incomprehensible *SOURCE, SOUL, ESSENCE*, and *AUTHOR* of all created Harmony.

TO this Intent, *Hymns, Psalms, Anthems, Versicles, Responsaries, Motets, &c.* are set and sung in *Music*; of which no Man is ignorant that hath frequented either the Churches beyond Sea, or the Cathedrals in *England*.

OF these forementioned, some are composed in Plain Counterpoint; others in *Figurate Descants* with *Points, Fuges, Syncopes*, mixtures of *Discords* &c. according to what we have shewed and taught in this present Treatise.

IN this divine Use and Application, *Music* may challenge a preheminance above all the other Mathematical Sciences, as being immediately employed in the highest and noblest Office that can be performed by Men or Angels.

NEITHER, in its civil Use, doth it seem inferior to any of the rest, either for Art, Excellency or Intricacy.

WHETHER we consider it in its *Theory* or *Mathematick* Part, which contemplates the Affections, Ratios, and Proportions of Sounds, with all their nice and curious Concerns.

OR in its *Practick* Part which designs, contrives, and disposes those Sounds into so many strange and stupendious Varieties; and all from the consequence of no more than three *Concords*, and some intervening *Discords*.

OR in its *Active*, or *Mechanick* Part, which Midwives and brings forth those Sounds; either by the excellent Modulation of the Voice, or by the exquisite dexterity of the Hand upon some Instrument; and thereby presents them to our Ear and Understanding; making such Impression upon our Minds and Spirits, as produce those strange and admirable Effects, recorded in History, and known by Experience.

A NY one of which three Parts of *Music*, consider'd in it self, is a most excellent Art or Science. But this is a Subject might become a better Orator.

OF Vocal *Music* made for the solace and civil Delight of Man, there are many different kinds; as namely, *Madrigals*, in which *Fuges* and all other Flowers of *Figurate Music* are most frequent.

OF these you may see many Setts, of 3, 4, 5, and 6 Parts, Publish'd both by *English* and *Italian* Authors. Next the *Dramatick* or *Recitative Music*. Then *Consonets*, *Vilanelles*, *Airs* of all sorts; or what else Poetry hath contributed to be Set and Sung in *Music*. Lastly, *Canons* and *Catches* (of which we shall speak hereafter) are commonly sett to Words: The first, to such as be grave and serious: The latter, to Words designed for Mirth and Recreation.

§ 14. Of accomodating NOTES to WORDS.

WHEN you compose *Music* to Words, your chief endeavour must be, that your *Notes* do aptly express the Sense and Humour of them. If they be Grave and Serious, let your *Music* be such also: If Light, Pleasant or Lively, your *Music* likewise must be suitable to them. Any Passion of Love, Sorrow, Anguish, and the like, is aptly express'd by *Chromatick Notes* and Bindings. Anger, Courage, Revenge, &c. require a more strenuous and stirring Movement. Cruel, Bitter, Harsh, may be express'd with a *Discord*, which nevertheless must be brought off according to the Rules of *Composition*. High, Above, Heaven, Ascend; as likewise their contraries, Low, Deep, Down, Hell, Descend, may be expressed by the Example of the Hand; which points upward when we speak of the one, and downward when we mention the other; the contrary to which will be absurd.

You must also have a respect to the Points of your Words; not using any remarkable *Pause* or *Rest*, until the Words come to a full Point or Period. Neither may any *Rest*, how short soever, be interposed in the middle of a Word; but a Sigh or Sob is properly imitated by a *Crotchet* or *Quaver-Rest*.

LASTLY, you ought not to apply several *Notes* nor (indeed) any long *Note*, to a short Syllable, nor a short *Note*, to a Syllable that is long. Neither do I fancy the setting of many *Notes* to any one Syllable (though much in fashion in former times) but I would have your *Music* to be such, that the Words may be plainly understood.

§ 15. Of MUSIC design'd for INSTRUMENTS.

WE must now speak a little more of *Music* made for Instruments; in which Points, Fuges, and all other Figures of Descant are in no less (if not in more) use than in Vocal *Music*.

OF this kind, the chief and most excellent for Art and Contrivance, are Fancies of 6, 5, 4, and 3 Parts, intended commonly for Viols. In this sort of *Music* the Composer (being not limited to Words) doth imploy all his Art and Invention solely about the bringing in and carrying on of these Fuges, according to the Order and Method formerly shewed.

WHEN he has tried all the several ways which he thinks fit to be used therein; he takes some other Point, and does the like with it; or else, for variety, introduces some *Chromatick Notes*, with Bindings and Intermixtures of *Discords*; or, falls into some lighter Humour like a Madrigal, or what else his own Fancy shall lead him to: But still concluding with something which hath Art and Excellency in it.

OF this sort you may see many Compositions made heretofore in *England*, by *Alfonso Ferabosco Coperario*, *Lupo*, *White*, *Ward*, *Mico*, *Dr. Colman*, and many more now deceas'd. Also by *Mr. Jenkins*, *Mr. Lock*, and divers other excellent Men, Doctors, and Batchelors in *Music*.

THIS kind of *Music* (the more is the pity) is now much neglected by reason of the scarcity of Auditors that understand it; their Ears being better acquainted and more delighted with light and airy *Music*.

THE next in dignity after a *Fancy*, is a *Pavan*; which some derive from *Padua* in *Italy*; at first ordained for a grave and stately manner of Dancing (as most Instrumental *Musics* were in their several Kinds, *Fancies* and *Symphonies* excepted) but now grown up to a height of Composition, made only to delight the Ear.

A *Pavan* (be it of 2, 3, 4, 5, or 6 Parts) both commonly consist of three Strains; each Strain to be play'd twice over. Now, as to any piece of *Musick* that consists of Strains, take these following Observations.

ALL *Musick* concludes in the Key of its Composition; which is known by the *Bass*, as hath been shewn. This Key hath always other Keys proper to it for middle Closes (see *pag.* 36, 37.) If your *Pavan* (or what else) be of three Strains, the first Strain may end in the Key of the Composition, as the last doth; but the middle Strain must always end in the Key of a middle Close.

SOMETIMES the first Strain does end in a middle Close; and then the middle Strain must end in some other middle Close; for two Strains following immediately one another, ought not to end in the same Key. The reason thereof is obvious; to wit, the ending still in the same Key, doth reiterate the Air too much; and different endings produce more variety. Therefore when there are but two Strains, let the first end in middle Close, that both Strains may not end a like.

I do confess I have been guilty my self of this particular Fault (by the Example of others) in some things which I composed long since; but I willingly acknowledge my Error, that others may avoid it.

NEXT in course after a *Pavan* follows a *Giliard*, consisting sometimes of two, and sometimes of three Strains. Concerning their Endings, I refer you to what was last said of a *Pavan*. This (according to its name) is of a lofty and frolick Movement. The Measure of it always a *Tripla*, of three *Minums* to a Time.

AN *Almane* (so called from the Country whence it came, as the former from *Gallia*) is always set in *Common Time* like a *Pavan*; but of a quicker and more airy Movement. It commonly hath but two Strains, and therefore the first ought to end in a middle Key.

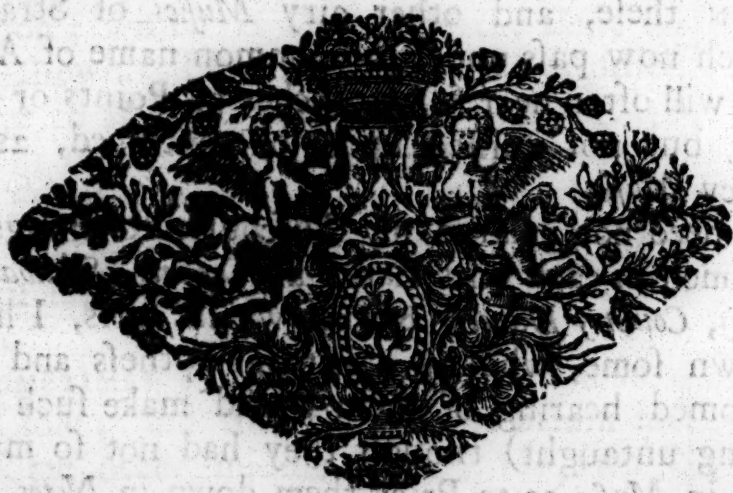
IN these, and other airy *Musics* of Strains, which now pass under the common name of *Airs*, you will often hear some touches of *Points* or *Furges*; but not insisted upon, or continued, as in *Fancy Music*.

I need not enlarge my Discourse to things so common in each ones Ears, as *Corants*, *Saxabands*, *Jiggs*, *Country-Dances*, &c. of which sorts, I have known some, who by a natural aptness and accustomed hearing of them would make such like (being untaught) though they had not so much skill in *Music* as to Prick them down in *Notes*.

SEEING this *Compendium* cannot contain Examples of all these which I give you account of, I would advise you to procure some of such kinds as you most affect; and Prick them down in Score, one Part under another, as the Examples are set in this Book; that they may serve you as a Pattern to imitate.

BUT let them be of some of the best esteemed Composers in that kind of *Music*.

You need not seek Ourlandish Authors, especially for Instrumental Music; no Nation (in my Opinion) being equal to the *English* in that way, as well for their excellent, as their various and numerous Consorts, of 3, 4, 5, and 6 Parts, made properly for Instruments, of all which (as I said) *Fancies* are the chief.



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A
COMPENDIUM
OF
Practical MUSIC.

The Fifth PART.
Teaching the Contrivance of CANON.

§ I. Concerning CANON.

A Canon is a Fuge, so bound up, or restrained, that the following Part or Parts must precisely repeat the same Notes, with the same degrees rising or falling, which were expressed by the leading Part; and because it is tied to so strict a Rule, it is therefore call'd a Canon.

DIVERS of our Country Men have been excellent in this kind of Music; but none (that I meet with) have publish'd any Instructions for making a Canon.

MR. Elway Bevin professes fair, in the Title Page of his Book; and gives us many Examples of excellent and intricate Canons of divers sorts; but not one Word of Instruction how to make such like.

Mr. Morley in his *Introduction to Music*, pag. 172. Says thus [*A Canon may be made in any distance comprehended within the reach of the Voice, as the 3, 5, 6, 7, 8, 9, 10, 11, 12, or other, but for the Composition of Canons, no general Rule can be given, as that which is performed by plain sight, wherefore I will refer it to your own Study, to find out such Points as you shall think fittest to be followed, and to frame and make them fit for your Canon.*]

IF, as Mr. Morley says, no general Rule can be given, our business must be to try what helps we can afford a Learner towards the making of a Canon. I am the more inclined to offer unto you this little Essay upon it, because the Exercise thereof will much enable you in all other kinds of *Composition*; especially where any thing of *Fuge* is concerned, of which, it is the Principal. And I will direct you in the same Method which I did before, in contriving a single *Fuge*; that is first, to set down your material *Notes*; and then to accommodate your other Descant to those *Notes*.

§ 2. CANON of Two PARTS.

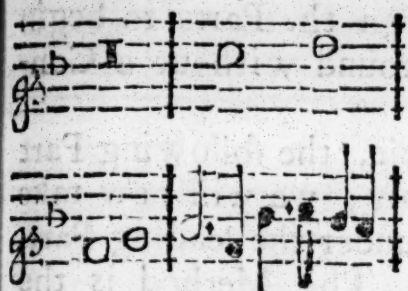
WE will, for more ease, begin with two Parts; and I will take the first two *Semibreves* of a former *Fuge*; to let you see the way and manner of it. The Canon shall be set in a 5th above, and then your first *Notes* will stand thus:



By 5th, 6th, 7th, &c. above or below is understood the distance of the Key betwixt the beginning *Notes* of either Part.

HAVING set down your beginning *Notes*, your next business is, to fill up that

that vacant space in the second Bar, with what Descant you please ; which may be done in this manner.



Now, seeing that this following Part must also sing the same Notes in a 5th above ; it necessarily follows, that you must transfer the said new Notes, to the

upper Part, and apply new Descant to Them also ; and in this manner you are to proceed from Bar to Bar ; still applying new Descant to the last removed Notes.

IN this manner you may continue Two Parts in One, to what length you please. A short Example may suffice to let you see the way of it.

E X A M P L E.

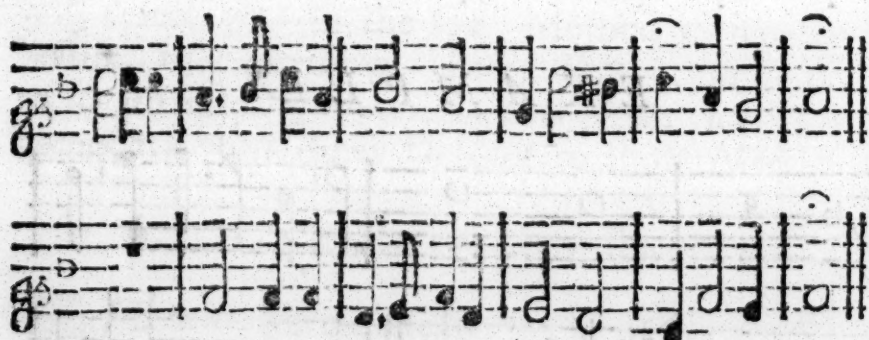


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TAKE Notice, that the *Canon* ends where you see the little Arches over either Part. The rest is only to make up the Conclusion, as we commonly do; unless we design the Parts to begin over again, and so to go round without a Conclusion.

IN the foregoing Example, the following Part came in above the other Part; we will now take a View of it coming in under the leading Part, and after a *Semibreve Rest*. The Method is the same; only in this, we must remove the new added Descant downwards, as before we carried it upward; still making new Descant to the last removed Notes.

E X A M P L E.



WHETHER your following Part comes in after a *Semibreve* or *Minum Rest*, more or less, the method is the same; as you may see in this next following; in which, the lower Part comes in after a *Minum Rest*.

E X-

EXAMPLE.



NEITHER is there any more difficulty in setting your Canon a 7th, 9th, or any other distance either above or below, than in those which I have already shewed; as you may see by the next following sett in a 9th above.

EXAMPLE.



THIS, I suppose is sufficient to let you see, with how much ease (being a little exercised in it) Two Parts in one may be carried on, to what length or shortness you please.

§ 3. CANON of Three PARTS.

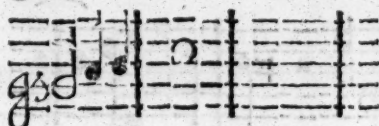
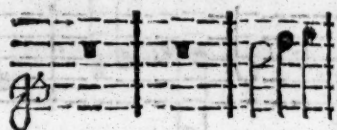
WE will now make trial of Three Parts in One, carried on by the same Method. In which the *Notes* of the leading Part must be removed upward or downward, according as the following Parts come in, either above or below the leading Part.

I will first set down the beginning *Notes* of each Part, as I formerly did of a single Fuge, that you may see the first Platform thereof, thus :

THAT being done ; the first business is, to fill up the second Bar of the leading Part, with some *Note* or *Notes* which may agree with that Part which came in next after it, and add the said *Note* or *Notes* to each of the other Parts in this manner :

THEN fill up the third Bar of the leading Part with some *Note* or *Notes* which may agree with both the other Parts ; still adding the said *Note* or *Notes* to the other Parts. And thus you are to do from Bar to Bar.

BUT if you perceive that your following Parts begin to run counter one upon another by these additional *Notes* ; you must then try some other way ; either by putting in a Rest, or by altering



ing the Course or *Notes* of the leading Part ; and and in this particular it is (as Mr. Morley said) that *Canon* is performed by plain sight.

Example of Three PARTS in One.



If you would have your *Canon* to go round ; the Conclusion must be omitted ; and each Part must begin again, when it comes to the *Note* which is marked with a little Arch over it, where the *Canon* ends : And the Rests which are set at the beginning, before the following Parts ; must be left out ; and then the usual way of Pricking it down, is only the leading Part, set alone ; with Marks directing where the other Parts come in, as follows :

A CANON in the 5th below, and fourth above.



Hear me O Lord, and let my Cry come to thee.

§ 4. Of CANON in UNISON.

THE same Method might serve for a *Canon* in *Unison* : That is to say, The leading Part must be accomodated to the following Part, when it comes in ; and to both Parts when they sound together.

BUT I will give you a nearer Notion of it : In reference whereto, you may consider, that seeing each Part doth begin in the same Tone, it necessarily follows, that the foregoing Parts must move into the *Concords* of the said Tone ; either *Ascending* or *Descending* ; and by this means the Sound of the same Tone will be continued so long as the Parts move in the *Concords* of that Key.

As for *EXAMPLE.*



By this you see what *Concords* your *Canon* must move into ; your care being no more than to avoid the *Consecution* of *Perfects* of the same kind, and to dispose your Parts (so much as you can) into different *Concords*.

EX.

Example of CANON in UNISON.



E X A M P L E.

3 6 5, 3 6 5, 3 6 5. 3 4 5, 3 4 5 3 4 5

THE Figures shew the Concords of the leading Part to the Ground both Ascending and Descending. If the Ground consist of *Breves*, the length of the Descant *Notes* must be doubled. And this I think may suffice, to let you see the order of your Descant, in those Places where the Ground of Plain Song shall rise or fall by Degrees.

I will now let you see how to order your Descant, when the Ground shall move by Leaps.

IN which the movement of your Descant must be from *3d* to *3d*, and your leading Part must also meet each *Note* of the Ground in a *3d*, both which are easily effected, as you may see by the following Instances.

Also you have liberty to break a *Minum* into two *Crotchets*, and to set one of them in an *Octave* above or below, when there shall be *Occasion* for it.

You shall now see the former *Degrees* and these *Leaps*, mixed one with another in this following *Example*.

A 4. CANON in UNISON to a GROUND.

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HERE

HERE you see the leading Part still beginning upon a 3^d to each Note of the Ground : Also a 6th and 5th following after the 3^d, to meet the next Note of the Bass when it rises one Degree ; according to what was shewed in the Example of Degrees.

I will now set down this Canon in plain Notes, that you may better perceive, both the *Syncopation*, and also how the Parts move from 3^d to 3^d, excepting where the Bass removes but one Degree ; in which places they make a Leap to a 4th. Also you may observe, in the leading Part (and likewise those that follow) two Places, where a *Minum* is broken into two *Crotchets*, and one of them set an *Octave* lower, for better carrying on the Air of the Descant, and keeping the Parts within due Compass.

E X A M P L E.



WE will try one Example more in this way, upon longer Notes of the Ground ; the Descant Notes being made proportionate thereto.

A 4. CANON in UNISON.

IN these *Syncopated Canons* you may observe, that two of the Parts do move up and down in an even Measure ; and the other Part (by reason of its coming in upon an odd *Rest*) doth drive or break in betwixt them.

AFTER the same manner of Syncopation or driving, *Canons* may be made (though not upon a Ground) the Parts being set a 4th, 5th or 8th one from another; as you may see by these two following, made by the excellent Mr. *Matthew Lock*, Composer in Ordinary to His Majesty.

A 3. CANON in the 8th and 4th below.



A 3. CANON in the 5th below, and 4th above.



THE Rule or Method of which is this; that the Parts (whether Ascending or Descending) proceed from 3d to 3d, like the former two *Canons* in *Unison*: And break off to a 4th the contrary way, to keep the *Canon* in due *decorum*; which otherwise, would Ascend or Descend beyond due limits.

THE

THE position of the Parts, is according to the Harmonical Division of an *Octave*, which hath its 5th in the lower Place. The Driving Part is the *Sub-Octave*; as you may perceive in their Examples.

§ 6. Of CANON a Note Higher or Lower.

CANON a Note Higher, is when each Part comes in a Tone or Note above another; as you may see in this next following; made by the forenamed Mr. *Mat. Lock* (to whom I do acknowledge my self much obliged, both for his Suggestions and Assistance in this Treatise) This depends upon sight; and therefore no Rule to be given; excepting the helps formerly mentioned.

CANON a Note Higher.

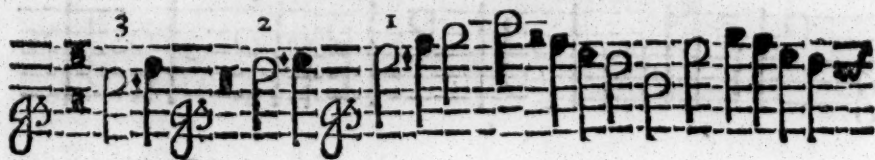


CANON a Note Lower, is when the Parts come in a Tone or Note under each other; as you may see by the next following; made by our first proposed Method; with some little reference to sight,

E X A M P L E.



WHICH may be Prickt in one single Part, and marked in manner as follows :

A 3. CANON a Note Lower.

WHERE Note, that the following Parts come in, as they stand in backward order, behind the leading Part : And this is the best way of marking a *Canon* ; especially, when the following Parts come in upon several Keys ; which may

may be known by the several Cliffs, which denote those Keys, and do also shew the compass of the Canon.

§ 7. Of CANON Rising or Falling a Note.

THERE is another sort of Canon which Rises or Falls a Note each time it is repeated; and may be Composed by our first Method; only you must contrive it so, that it may end aptly for that purpose.

E X A M P L E.

CANON Rising a Note each Repetition.



CANON Falling a Note each Repetition.

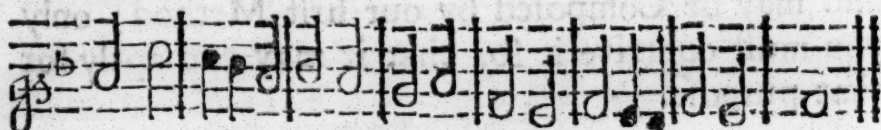


§ 8. Of RETROGRADE CANON, or CANON Recte & Retro.

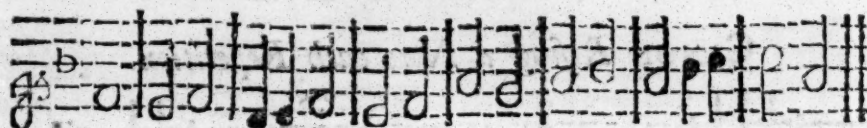
SOME Canons are made to be Sung Recte & Retro (as they phrase it) that is, Forward and Backward; or one Part Forward and another Backward

ward. Which may seem a great Mystery, and a business of much Intricacy, before one know the way of doing it; but that being known, it is the easiest of all sorts of *Canons*. This which follows shall serve for an Example of it.

CANON Recte & Retro.



Reverted thus.



EITHER of these alone, is a *Canon* of two Parts; one Part singing forward; the other beginning at the wrong end, and singing the Notes backward. The Composition whereof is no more than this which follows.



ONLY the end of one Part is joined to the end of the other in a retrograde Form; as upon examination you will easily find; if you look back upon the stroke which you see drawn through the middle of either. And after the same manner you may add more Parts to them if you please.

THERE is another way of Composing Music to be play'd or sung forward and backward (much to the same effect) which is, by making the Parts double, as two *Trebles*, two *Basses*, &c. as you see here following.

E X A M P L E.

HERE you have two *Trebles* and two *Basses*; which, as they now stand, may be played or sung as well backward as forward, and will resemble a Lesson of two Strains; the first forward; and the second Strain backward; as upon trial you will perceive. But if you would have one Part to be sung backward whilst the other sing forward; you must then turn one of the *Trebles*, and likewise one of the *Basses*, the contrary way; and joyn them together, so, that their two ends may meet in the middle of the Lesson; as you see in the following Example; and then the Harmony will be right, whether you sing them backward or forward; or one Part forward and the other Part backward. Likewise, two may sing the *Treble*; one forward, the other backward; and other Two, the *Bass* in like manner; and then it is a *Canon* of four Parts in two.

EXAMPLE.



IN like manner you may compose six Parts in three; or eight Parts in four, by adding two *Alts*, or two *Tenors*, or both; and then joining their ends together, as we did these *Trebles* and *Basses*.

By this which hath been shewed, I suppose you see the way of Retrograde Descant. But I must advertise you, not to set any Notes with Pricks after them, in this way of *Reſte & Retro*; because the Pricks in the *Retro* will stand on the wrong ſide of the Notes. Also, you must be wary how you use Discords therein; lest, in the *Revert* or *Retro* they hit upon the beginning instead of the latter Part of the Note.

§ 9. Of Double DESCANT.

IT is called Double Descant when the Parts are ſo contrived, that the *Treble* may be made the *Bass*, and the *Bass* the *Treble*. I will give you an Example of it in Cannon; per *Arſin & Theſin*, that (for brevity) I may compriſe both under one; as in the Example next following.

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Double DESCANT on CANON per Arfin & Thefin.



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the first Examples of two Parts in one; for it may be performed by the same Method. Only in this, you must invert the Notes as you place them in the following Part; accomodating your New Descant (Bar after Bar) to the Notes so inverted; as you may easily perceive by this Instance of its beginning.



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Don-

THIS may seem a difficult business to one that is not very ready in his sight, but I shall render it as plain and easie as I did

BUT I must give you one Caveat; which is, that you must not use any 5ths in this kind of Double Descant, unless in Pas-

sage or Binding like a Discord; because, when you change the Parts, making That the Treble which before was the Bass (which is called the Reply) those 5ths will be changed into 4ths.

The Reply.



THE Canon begun in *Unison*; which, in the Reply, is changed into an *8th*: But the same Method serves in what distance soever it be set.

§ 10. Of CANON to a Plain Song proposed.

I Shewed you formerly how to Compose a Canon in *Unison* to any Ground of Plain Song consisting of *Semibreves* or *Breves*; and gave you Rules for it. But this which I am now to speak of, cannot be reduced to any Rule (that I know) as depending meerly upon sight; and therefore all we can do, is only to give you what help or assistance we are able, towards the effecting of it.

WE will take (for Instance) one of Mr. *Elway Bevin's*, not to be named without due praise for his excellent Book of *Canons*, Printed 1631, where you have Examples of *Canons* upon the same Plain Song in all the distances contained in an *Octave* of which this is one.

Now,



Now, as to the Contrivance. First, you are to consider, what Notes will serve your present purpose for the leading Part, and also suite your following Part in reference to the next Note of the Plain Song. When you have found out Notes that will fit both these Occasions, Prick them down, and then your beginning will stand in this manner.

THEN you are to fill up the vacant Bar of the leading Part, with such Notes as may also serve the following Part in reference to the next succeeding Note of the Plain Song; thus,



AND in this manner you are to proceed, from Bar to Bar; still filling the empty Bar of the leading Part, with such Notes as may agree, both with the present Note of the Plain Song, and serve



serve the following Part for the next Note of the Plain Song also.

THE same Method is to be observed though the Plain Song be placed betwixt, or above the other Parts. As also, whether your *Canon* be set in a 4th, 6th, 7th 9th, or any other distance either above or below; as you may see by these two following Examples:

CANON in the 13th below.



CANON in the 9th above.



§ II. Of CATCH or ROUND.

I Must not omit another sort of *Canon*, in more request and common use (though of less dignity) than all those which we have mentioned; and that is, a *Catch* or *Round*: Some call it a *Canon* in *Unison*; or a *Canon* consisting of *Periods*. The *Contrivance* whereof is not intricate; for, if you compose any short *Strain*, of three or four *Parts*, setting them all within the ordinary compass of a *Voice*; and then place one *Part* at the end of another, in what order you please, so as they may aptly make one continued *Tune*; you have finished a *Catch*:

E X A M P L E.



HERE you have the *Parts* as they are Composed; and next you shall have them set one at the end of another, with a *Mark* directing where the following *Parts* are to come in; as you see in this following *Example*.

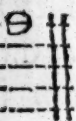
A CATCH of Four PARTS.



HAVING given you these Lights and Instructions for the Contrivance of *Canon*, which is the last and (esteemed) the intricateſt Part of Composition ; I muſt refer the Exercise of it, to your own Study and Industry.

AND now I have delivered (though in brief) all ſuch Instructions as I thought chiefly neceſſary for your Learning of *Practical Muſic*. But it reſts on your Part to put them in Practice ; without which, nothing can be effected. For, by Singing a Man is made a Singer ; and by Compoſing he becomes a Compoſer. 'Tis Practice that brings Experience ; and Experience begets that Knowledge which improves all Arts and Sciences.





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